

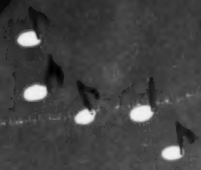
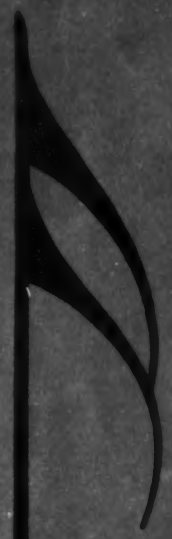
36.6

UNIVERSITY
OF MICHIGAN
JUL 8 1952
MUSIC
LIBRARY

Music Educators Journal



Music
for
Everybody



JUNE-JULY 1950

GROWTH IN MUSICAL ACHIEVEMENT

with these
new publications

A GUIDE FOR CHORAL CONDUCTING

by Harry Robert Wilson

The first really practical guide for conducting school choruses, with specific suggestions on rehearsing, developing voices, and building programs.

enriching these "firsts"
in school music programs

. . . . with interpretive suggestions for

The Choral Program Series

A six book program of singable arrangements of sacred, classical, romantic, and modern selections, as well as folk songs from many lands.

INSTRUMENTAL HORIZONS

scored by C. Paul Herfurth

A program of ensemble material and orchestral accompaniments for instrumentalists and singing groups.

now ready:

violin, piano, cornet, clarinet

in press:

cello, E^b saxophone, flute, trombone, mellophone, drums, bells, and rhythm instruments

the music for Instrumental Horizons is drawn from

New Music Horizons

A five-fold program of singing, playing, dancing, listening, and creative activities for Grades 1-6.

SILVER BURDETT COMPANY

45 East 17 St.,
New York 3, N.Y.

221 East 20 St.,
Chicago 16, Ill.

709 Mission St.,
San Francisco 3, Cal.

707 Browder St.,
Dallas 1, Texas

ADVERTISEMENT

Music for Everybody



A Report and Pictorial Review
Prepared by the Committee on
School-Community Music
Relations and Activities

Sixty-four pages, including thirty-two
pages of illustrations • \$1.00 postpaid

The cover design of this issue of the Journal is
adapted from the cover design of the book,
and this page is a reproduction of the title page.

MUSIC EDUCATORS NATIONAL CONFERENCE

A DEPARTMENT OF THE NATIONAL EDUCATION ASSOCIATION OF THE UNITED STATES

64 EAST JACKSON BOULEVARD CHICAGO ILLINOIS

Presenting the AMERICAN PREP TU-TONE



NEVER BEFORE
SUCH
BREATH-TAKING
BEAUTY
AT SO
LOW A PRICE

Now the combination of rich lustro-gold and gleaming nickel fittings provides a startling contrast that adds new beauty to American Prep instruments . . . beauty so thrilling combined with tone so rich that it stimulates the student, adds to his enthusiasm, encourages practice and play . . . To see and hear the TU-TONE is to go all out in recommending American Prep as the stand-out value in its field.

YOU CAN BANK ON A FRANK

William Frank
BAND INSTRUMENTS

Made by William Frank Company
Exclusive Distributors

TARG & DINNER, Inc., 425 S. Wabash Ave., Chicago 5

Bulletin Board

CHICAGO SINGING TEACHERS GUILD has announced its fourteenth annual competition for the W. W. Kimball Company prize of \$100 for the composer submitting the best setting for solo voice with piano accompaniment of the poem "In June" by Helen Field Watson; the Guild guarantees publication of the winning manuscript. Those desiring complete information on the rules and a copy of the poem should write to John Toms, School of Music, Northwestern University, Evanston, Illinois. All inquiries must include a self-addressed, stamped envelope.

INDIANA UNIVERSITY BAND Prize Scholarship of \$320 will be awarded to an outstanding young bassoonist. For information, readers are requested to write Daniel L. Martino, Director, Department of Bands, Indiana University, Bloomington.

HOUSE BEAUTIFUL MAGAZINE devotes its August issue to "Better Your Home . . . Better Your Living—with Music." The issue contains articles and pictorial features on music for children; home planning and singing; record collecting; television, room arrangements, etc.

MUSIC INDEX ANNUAL CUMULATION is being issued for the first time by Information Service, Inc., 10 West Warren, Detroit, Michigan, which began to publish monthly issues of Music Index in January 1949. Music Index, established by Florence Kretzschmar and her associates Kurtz Myers and H. Dorothy Tilly, makes the materials in eighty-five musical publications available through comprehensive indexing. The Annual Cumulation is being hailed by university and public libraries, music schools, and the music trade as a concise and easily handled work for reference or research.

PATTERSON'S American Educational Directory, forty-five-year-old nationally recognized listing of schools and educators, has been acquired by Field Enterprises, Inc., Educational Division, 35 East Wacker Drive, Chicago 1. The directory was formerly owned by Homer L. Patterson and published in Chicago. H. R. Lissack, previously in charge of Britannica Films, will head the organization to publish the Directory.

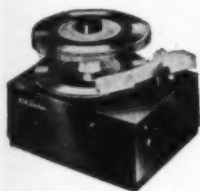
LINGO OF TIN-PAN ALLEY, a twenty-two page booklet on the language of song publishing by Arnold Shaw, has been published by Broadcast Music, Inc., New York. Mr. Shaw, vice-president and general professional manager of Duchess Music Corporation, an affiliate of BMI, notes that his glossary is "the first attempt to set forth systematically the argot, and some of the terminology, of popular song publishing."

CORRECTION. The advertisement of The Cundy-Bettoney Co., Inc., which appeared on page 57 of the April-May Journal, contained an error regarding the price of the company's Columbia model flute. The copy, which has been corrected and appears in the Cundy-Bettoney announcement in this issue, should read: "Columbia Model. Finest medium priced instrument. Silver plated body—sterling silver keys. \$185 complete." (See page 45.)

MILLS MUSIC, INC., New York City, announces the purchase of the standard and educational catalog of the B. F. Wood Music Company, Boston. An ASCAP member, the Wood organization was founded in Boston in 1893 by B. F. Wood, who died in 1922. Mills plans to retain the tradition and entity of B. F. Wood Music as well as most of its staff. In the future, it will be operated as a separate Mills division under the direction of Nick Lang.

Mills Music has been appointed the sole selling agent for the Western Hemisphere, excluding Canada, for Alfred Lengnick & Co., Ltd., British publisher of educational, standard, and symphonic music.

The World's Greatest Artists are on RCA VICTOR 45 rpm records



**Plays through your
present radio
RCA VICTOR MODEL 45J**

Easily attached to any radio, phonograph or combination. Plays up to 10 of the new 7-inch distortion-free records automatically. Music is heard through the instrument to which it is attached:**12.95***



**The Ideal Record-Player for the Classroom
RCA VICTOR MODEL 45EY**

Contains the amazing new RCA Victor changer—world's fastest—easiest of all changers to operate—*plus* a built-in speaker and amplifier. Brings to the classroom the many advantages of the New RCA Victor 45 rpm Record Playing System:**29.95***

*Prices subject to change without notice and do not apply outside continental U. S. A.

EDUCATIONAL SERVICES

RCA VICTOR



DIVISION OF RADIO CORPORATION OF AMERICA, CAMDEN, N. J.

From the wealth of musical treasure in the new RCA VICTOR 45 rpm RECORD CATALOG you have an interesting and varied selection of recordings for classroom instruction at all educational levels.

Great symphonies and classical masterpieces . . . children's records . . . light classics . . . international recordings, country and Western . . . popular music . . . specialty records—all on 7-inch, non-breakable Vinylite, distortion-free records that can play as long as a 12-inch record.

More than 150 single RCA Victor 45 rpm Records fit in one foot of bookshelf space. Record classification is simplified because each type of record is made in a different color.

SEND COUPON FOR COMPLETE INFORMATION



**EDUCATIONAL SERVICES (Dept. 55-E)
Radio Corporation of America, Camden, N. J.**

Please send me the new RCA Victor 45 rpm Record Catalog and information on the RCA Victor 45 rpm Record Playing System.

Name _____

School _____

Address _____

City _____ State _____

SELMER EXCLUSIVE ACCESSORIES

Goldentone

FROSTED PLASTIC REEDS

At last a moneysaving reed that gives you all the advantages of plastic, yet, in the mouth, feels like a fine cane reed! Students, teachers, and professionals attest to the absolute uniformity they enjoy from Frosted Goldentones—no softening, sogginess, warping, cracking.

Only \$7

Try one today at your music dealer's. Available for clarinet, alto sax and tenor sax.

ECONOMICAL because they last so long.



GUARANTEED FOR ONE FULL YEAR!

Goldentone

CLARINET • ALTO SAX • TENOR SAX MOUTHPIECES

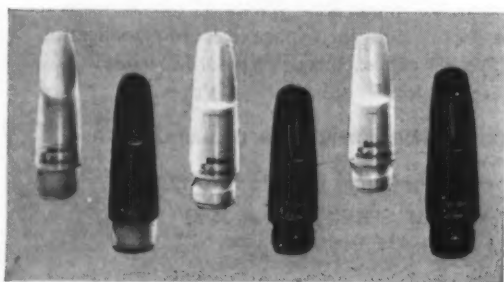
Designed and tested by Selmer experts for the right combination of tone and volume. Moderately priced for students . . . and to make it economical for professionals to have matching mouth-

pieces for doubling instruments. Your choice of ivory or black, medium facings only.

Clarinet
Alto Sax
Tenor Sax

Ivory
or
Black

From
\$3.95



GOLDENTONE
MATCHED
COMBINATIONS

Mouthpiece, reed, ligature . . . designed to work as a team. Ask your dealer!



at your Music Dealer's

You'll find Goldentone Reeds and Mouthpieces at your favorite music dealer's, or write for latest literature. Address Dept. J52, SELMER, Elkhart, Indiana.

NORTHWESTERN UNIVERSITY SCHOOL OF MUSIC was bequeathed the bulk of the estate of Mrs. Elsie Snyder Eckstein who died April 29. The amount of the bequest has not been definitely stated but it is understood to be over one million dollars. Mrs. Eckstein was the widow of Louis Eckstein. With her husband, she sponsored opera and music at Ravinia Park for many years. In 1944, Mrs. Eckstein deeded the Ravinia property to the Ravinia Festival Association.

It is understood that, under the terms of Mrs. Eckstein's will, the bequest to the Northwestern University School of Music is to be used for scholarships, faculty enlargement, and a building.

UNIVERSITY OF PENNSYLVANIA Museum has opened for the first time a new exhibit of ancient and historical musical instruments called "4,000 Years of Music." The instruments in the exhibit were selected from over 5,000 items collected over a period of many years from throughout the world and are characteristic of a wide variety of races and periods. Theodore A. Seder, research associate in ethnology at the Museum and the musicologist in charge of the project, has been at work for many months identifying, cataloging, and restoring hundreds of instruments—from which he has chosen the most representative for the exhibition.

LOUISIANA CREATIVE MUSIC PROJECT. Bona fide high school students in Louisiana have the chance to compete in an original composition contest for orchestra—which type of project has been sponsored for several years in the state. The complete and final arrangement of the composition must be received in the office of the State Department at Baton Rouge by October 23; the winning composition will very likely have its first public hearing at the meeting of the Louisiana Music Educators Association, when the composer will be introduced to the membership at a general session meeting. Information about the contest can be obtained from Lloyd V. Funchess, state supervisor of music, Department of Education, Baton Rouge 4.

James Hernandez, a student at Louisiana State School for the Blind, submitted a composition which was selected by the judges last year and presented by the All-State Band before one of the general session meetings of the LMEA in Alexandria.

UNIVERSITY OF MICHIGAN Band Conductors Conference-Workshop will be held July 24-29 for the second year. The workshop is being offered without fee to all music educators to provide opportunities for further study in teaching techniques, rehearsal procedures, survey of materials, repertoire, and other problems confronting band conductors and teachers. Information may be obtained from William D. Revelli, conductor of bands, University of Michigan, Ann Arbor.

INDIANA Music Educators Association elected the following officers for 1950-51: president—Larry Johnston, Boase High School, Evansville; first vice-president—Retiring IMEA President Varner M. Chance, Ft. Wayne; second vice-president—Charles Munger, Jordan College of Music, Indianapolis. Executive Board members: District I—Samuel Flueckiger, Manchester College; District II—Paul Hamilton, Warren Central High School; District III—Everett Northcutt, Evansville. Legislative Council members: Jeanette Rich, Marie Pyke, Evelyn Warren, Norris Hutson, Helen Howerstein, Nancy Durrell, Gertrude Meyer, Melva Shull Crain, Catherine Keach, Roy Johnson, and Flo Canil.

VIRGINIA MUSIC CAMP, June 26 to July 2 at Massanetta Springs, near Harrisonburg, Virginia, was sponsored by the State Department of Education and the Virginia Music Educators Association. The Directors' Workshop was open to any music teacher employed in a Virginia school without payment of fee, and to others with a small registration fee; the Choral Camp was open to Virginia high school students interested in choral music. The culminating activity of both groups was the annual music festival of song. This is the eleventh year for the camp. Lester S. Bucher, state supervisor of music, was general director of the project.

CONTINUED ON PAGE FIFTY-FIVE



be an ELECTRONIC MEMORY music teacher and watch your reputation go UP!

Why you stand to profit from the Electronic Memory method of music instruction.

1. *It increases your effectiveness.* The Webster-Chicago Wire Recorder "faithfully remembers" each and every word spoken and every note played during the lesson. Played back at home, the parents "hear" you at work. Your *active* audio-teaching is spread from lesson-to-lesson.

2. *It makes your teaching job easier.* Your pupils hear themselves as others hear them—a sensation new, interesting and profitable to them in the learning process. This enables the pupil to develop a keen sense of self-criticism.

3. *It helps create parent-pupil satisfaction.* The exceptional progress made through the Electronic Memory Method of Music Instruction makes for more satisfied parents—the backbone of student encouragement.

The word spreads far and fast when you use the Electronic Memory method for music instruction. When parents hear from other parents that you practice the very latest methods in teaching music—watch your enrollment increase by leaps and bounds.

That's why it *pays* you to "talk" Electronic Memory Method of Music Instruction to both your students and parents.

Be one of the first in your

community to use wire recording—the new and latest medium in music instruction. Combine a Webster-Chicago Wire Recorder with the Electronic Memory Method of Music Instruction and you have a combination that makes learning easier, and teaching more effective.

Remember, it will *pay* you to see your music dealer or write directly to Webster-Chicago for more information.

WEBSTER-CHICAGO



The Portable Webster-Chicago "Electronic Memory" wire recorder comes with microphone and three spools of wire, ready to plug into any AC outlet.

Webster-Chicago Corporation, Dept. MJ56
5610 W. Bloomingdale, Chicago 39, Ill.
Please send me the new booklet, "How to Improve Teaching Methods."

Name

Street

City Zone State

Announcing

Fred Waring

MUSIC WORKSHOP

Season 1950
Shawnee-on-Delaware
Pennsylvania

July 9-14 - - - - - New members only
July 16-21 - - - - - New members only
July 23-28 - - - - - New members only
July 30-August 4 - - - - - New members only
August 6-11 - - - - - Returned members only
August 13-18 - - - - - Returned members only

Nearly fifteen hundred music directors from every state, Canada and foreign countries have attended the Waring Workshop.

For information and enrollment form write:

Registrar, Fred Waring Music Workshop
Shawnee-on-Delaware
Pennsylvania

Announcing

Ed McGinley

PIANO WORKSHOPS

for Piano Teachers

Shawnee-on-Delaware, Pa.

June 25-30 • August 20-25

Baltimore - - - - - June 5-8
Pittsburgh - - - - - June 12-15
Buffalo - - - - - June 19-22
Philadelphia - - - - - July 5-8
New York - - - - - Aug. 7-10
Boston - - - - - Aug. 14-17

Thorough groundwork in PIANORANGING . . . an important new element in piano teaching that assures greater student interest and better musicianship.

For information and enrollment form write:

Registrar, Ed McGinley Piano Workshop
Shawnee-on-Delaware
Pennsylvania

A DIVISION OF THE FRED WARING MUSIC WORKSHOP

Advertisers' Index

Armstrong Company, W. T.	58
Associated Music Publishers, Inc.	55
Audio-Visual Aid Company	61
Belwin, Inc.	46
Birchard and Company, C. C.	Cover 4
Boston Music Company, The	62
Boston University	52
Brush Development Company, The	39
Cincinnati Conservatory of Music	51
Collegiate Cap and Gown Company	50
Concordia Publishing House	51
Cundy-Bettoney Company, Inc., The	43
Educational Music Bureau, Inc.	47
Educational Music Methods Company	56
Elkan-Vogel Company, Inc.	63
Fischer, Inc., Carl	58
Fischer and Bro., J.	52
Frank Company, William	6
Ginn and Company	8
Goble Music Mart	57
Hall and McCreary Company	57
Haynes Company, Wm. S.	56
House of Kennedy, Inc.	62
Information Research Service, Inc.	51
Kay Musical Instrument Company	53
Kjos Music Company, Neil A.	57
Kratt Company, William	56
Linton Manufacturing Company, Inc. 6, 44, 50	
Lorenz Publishing Company	44
Lutton Music Personnel Service	49
Lyon and Healy, Inc.	Cover 3
Marks Music Corporation, Edward B.	53
McClure Talking Pictures, O. J.	46
Mills Music, Inc.	49, 62
Music Educators National Conference	1, 32
Music Publishers Holding Corporation	7
National Church Goods Supply Company	66
Peery Products Company	55
Radio Corporation of America — RCA Victor Educational Services	3
Rayner, Dalheim and Company	50
Robbins Music Corporation	48
Rubank, Inc.	54
Saltman School of Modern Music, Phil	50
Schirmer, Inc., G.	40
Schmitt Music Company, Paul A.	45
Selmer, Inc., H. and A.	4, 43
Silver Burdett Company	Cover 2
Sound Book Press Society, Inc.	60
Story and Clark Piano Company	52
Strayline Products Company	44
Targ & Dinner, Inc.	3
Volkwein Bros., Inc.	47
Waring Music Workshop, The Fred	6
Weaver Piano Company	50
Webster-Chicago Corporation	5
Wenger Music Equipment Company	50
Willis Music Company, The	44
Wurlitzer Company, The Rudolph	37

FINE GRENADILLA WOOD
LINTON OBOES

AT
YOUR
MUSIC
DEALER

**CRACK
PROOF
GUARANTEED**

LINTON MFG. CO., INC.
ELKHART, INDIANA
MAKERS OF FINE OBOES AND BASSOONS

Standard Instrumental Combinations and Variants

- Music Educators who have access to progressive dealers' stocks are more or less familiar with the standard instrumental quartets, quintets, etc. published by our member firms. To many, however, this happy situation does not apply.

Of equal value in school work are the excellent variants which are seldom found without considerable research. For your convenience, we indicate below a small cross-section of unusual combinations. Complete listings of ensembles in every category are available in *specialized catalogs*—THE STRING ENSEMBLE LIBRARY, THE WOODWIND ENSEMBLE and THE BRASS ENSEMBLE LIBRARIES—may we send you copies of these brochures?

String Ensembles

THREE VIOLINS AND CELLO

PRESTO—from Quartet No. IX
Franz Josef Haydn—Theodore M. Finney
Complete with Score \$1.10 Score 50c
Parts, each 25c

TWO VIOLINS AND TWO CELLOS

VALSE-SILHOUETTE Dvorak—Wilson
Complete with Score 40c Score 20c
Parts, each 10c

THREE VIOLINS, VIOLA, CELLO AND BASS

STILL AS THE NIGHT—Op. 326, No. 27
Bohm—Springer
Complete with Score \$1.00 Score 40c
Parts, each 15c

Woodwind Ensembles

FLUTE AND TWO CLARINETS

WOODLAND DANCE Scribner Cobb
Complete with Score \$1.00 Score 50c Parts, each 30c

FLUTE, OBOE, TWO CLARINETS, HORN AND BASSOON

SCHERZO—"Moonlight Sonata", Op. 27, No. 2
L. van Beethoven—William C. Schoenfeld
Complete with Score \$1.25 Score 60c
Parts, each 20c

THREE B♭ CLARINETS AND BASSOON

CONCERTO No. 1 Louis Spohr
Complete with Score \$1.25 Score 50c Parts, each 35c

FLUTE, OBOE, CLARINET, TWO HORNS AND BASSOON

SCHERZO—from "Piano Sonata", Op. 2, No. 2
L. van Beethoven—Antonio E. Cafarella
Complete with Score \$1.25 Score 50c
Parts, each 20c

Brass Ensembles

TWO TRUMPETS, HORN IN F AND TROMBONE

SUMMER AFTERNOON Gustav Klemm
Complete with Score 75c Score 30c
Parts, each 20c

TRUMPET, TWO HORNS AND TROMBONE

ADAGIO ASSAI and ALLEGRO VIVACE
Francis McKay
Complete with Score \$1.50 Score 50c
Parts, each 35c

TWO TRUMPETS, TWO HORNS AND TUBA

CONSOLATION—"Song Without Words",
Op. 30, No. 3
Felix Mendelssohn—William C. Schoenfeld
Complete with Score \$1.00 Score 35c
Parts, each 20c

TWO TRUMPETS, TWO HORNS AND THREE TROMBONES (TUBA AD LIB)

FOUR PIECES Arranged by Charles N. Boyd
I Pax Vobiscum—F. Schubert
II Andante—M. Brosig
III Song Of The Fatherland—E. Grieg
IV Festival Prelude—G. Merkel
Complete with Score \$2.25 Score \$1.00
Parts, each 25c

ALL PRICES NET

MUSIC PUBLISHERS HOLDING CORPORATION

M. WITMARK & SONS • REMICK MUSIC CORP.

619 West 54th Street, New York 19, New York

Happy Children!



OUR SINGING WORLD

By LILLA BELLE PITTS, MABELLE GLENN, and LORRAIN E. WATERS

With these new books children are having a new joyful experience with music. They are singing songs that feel right and that are appropriate for their age level socially, mentally, physically, emotionally, and musically. This experience is possible, for the authors of this series have applied the developmental approach to music education. Books for kindergarten and grades one,

two, three, and four now ready. All the materials needed, including accompaniments and teaching suggestions, are available for this modern course. More books coming.

For more information about this new method, send for your copy of the Developmental Approach to Music Reading, circular No. 565.

BOSTON 17

GINN AND COMPANY

NEW YORK 11

CHICAGO 16

ATLANTA 3

DALLAS 1

COLUMBUS 16

SAN FRANCISCO 3

TORONTO 5

Music Educators Journal

Published by the
MUSIC EDUCATORS NATIONAL CONFERENCE
Vol. XXXVI
June-July 1950

AN EFFECTIVE community-wide program which has the scope implied by the theme of this issue, "Music for Everybody," involves two major factors.

There must be adequate provision for development of the musical resources inherent in every person. This development must begin in childhood days.

An organized plan is needed to foster all of the media through which citizens of all ages, at all levels of musical perception and attainment, may enjoy the fullest benefits which their own capacities permit — either as listeners or performers.

From ocarina to harp, from mandolin club to symphony, from barbershop quartet to a cappella choir, from hill-billy to Brahms — we need to encourage everything that means music to anybody.

Then we shall have "Music for Everybody."

Adapted from the foreword of "Music for Everybody," the 1950 report of the MENC Committee on School-Community Music Relations and Activities.

Picture: The 1950 Festival Orchestra of the Northern Illinois Grade School Orchestra Association at the MENC 1950 Biennial Convention, St. Louis.



What Is a Community Music Program?

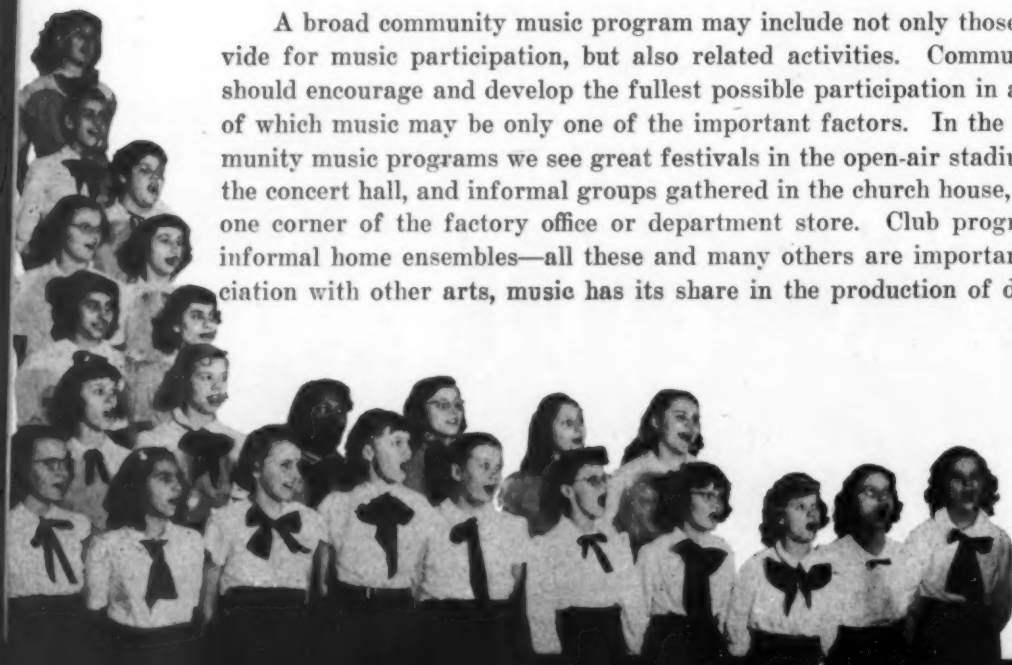
IT IS AGREED that "Music for Everybody, and Everybody for Music" reaches its fullest significance in a community when all of the people are active participants. They must participate not only as listeners to the performances of music played and sung by professionals, or by their neighbors, but by producing music themselves. No medium should be overlooked, however lowly it may seem to be, in comparison to the more formal ensembles.

A local music association or sponsoring group representing all of the interests of the community concerned with music is essential to such a development. Basically, such an association has an organizational purpose of closely knitting and integrating all local musical resources in an over-all program.

Such a local organization, if so planned, is a clearing house or coordinating office for all things musical in the community, serving as a civic and social agency in this respect. It also motivates the development of additional musical activities in which persons of all ages, races, creeds, and economic and social levels may have a neighborly part. The fullest functioning of such an organization involves cooperation of all musical organizations and also such institutions and groups as industries, mercantile establishments, lodges, schools, home service clubs, women's clubs, hospitals, etc.

We should keep in mind that community music is not a *kind* of music; rather it is *all kinds* of music. The successful community music plan is designed primarily not to demonstrate what people do with music, but *what music does to people*. Participation in the performance of music eliminates, or minimizes, the consciousness of differences in religious creed, political faith, economic status, social position, or age. From the social standpoint, music is an ideal common medium since boys, men, girls and women may, separately or in any combination, join in singing or playing.

A broad community music program may include not only those activities that provide for music participation, but also related activities. Community-wide programs should encourage and develop the fullest possible participation in all arts and crafts—of which music may be only one of the important factors. In the well-developed community music programs we see great festivals in the open-air stadium, formal events in the concert hall, and informal groups gathered in the church house, the lodge hall, or in one corner of the factory office or department store. Club programs, civic parades, informal home ensembles—all these and many others are important factors. In association with other arts, music has its share in the production of drama, movies, light



and grand operas, and community pageants and festivals, such as we have witnessed from coast to coast in connection with recent anniversary observances of cities and institutions. These musical contributions to other activities are going on around us all the time.

Questions which face us are: Do all of the people in the community know the full extent of the program of musical activities now in operation? Do all of the people who would like to have an opportunity to contribute to the program know that there is a place for them in the total community picture? Are there places for all of them? Is there a plan which recognizes every type of musical activity in the community as a factor in the total program? Are the rank and file of the citizens aware of the community's musical achievements, and proudly proprietary in their interest? Does the program provide maximum possible gratification and inspiration to the maximum number of people? The answers to these and other questions obviously determine whether or not the person who reads these lines will feel that there is something more to be done in his community, through organization and the enlistment of leadership, to give meaning to the phrase "Music for Everybody."

Perhaps the reader may know someone whose position, experience, and organizing talents are superior, but whose preparation for musical leadership or participation is limited. This is the type of person who frequently has successfully assumed responsibilities in connection with the promotion, organization, and maintenance of local civic groups. This kind of ability is a special gift in itself. The essential qualification for the community music leader is an earnest desire to serve the musical interests of the entire community.



What Is Meant by "School-Community Music Relations and Activities"?

IN ACCEPTING ITS ASSIGNMENT, the Committee undertook as its first major project a survey of musical activities in communities throughout the United States. Among the purposes of this survey was to help define just what is meant by "School-Community Music Relations and Activities" by means of a cross-country sampling which would depict some of the musical activities in which school children, their teachers, and other citizens actually participate. This sampling, although far from comprehensive, indicates that those influences which have contributed through music to the cultural life of the community have been far more potent than many of us had realized. Nevertheless, it is also evident that there is still much to be done if the work of the music educators in the schools is to attain anywhere near maximum fruitfulness through continuing musical experiences for our citizens after their school days are over.

Of course, the primary job of the school music teacher is to teach and guide, and to help make music an important living factor in the general program of education. However, music teachers have long recognized the community-wide ramifications of a good job of music teaching. Similarly, other subjects which are treated in the schools must specifically apply to the business, domestic, economic, political, spiritual, and cultural aspects of living.

Musical experiences in the school, if worth while for the values brought to the individual in school days, will become even more worth while through the contribution the individual makes to himself, his family, and to the life of his community after he takes up the responsibilities of adult citizenship. This does not mean that every music pupil in the school is expected to continue through his entire life as a player or singer. What he does with the skills he may have obtained, and the appreciation for music he may have developed, will depend altogether upon his own interest and aptitude—and the opportunities he himself helps create. He may be content to finish his life as a patron of music. If he has learned how to be an intelligent listener, he will not only receive continuing benefits from his school experiences with music, but he will be a leavening influence for the entire community, and should be one of those supporters who help maintain the kind of program of music activities with which this report is concerned.

In studying our problem, we see that very important among the issues we have before us are the items pertaining to continuing participation and interest on the part of the individual, and to the maintenance of media for such participation through local support of a broad program of musical activities of all kinds. Music teachers, in schools and in studios, should think in terms of preparing young people to become



active influences for music in their communities. Under right guidance all music pupils are potential music missionaries because they will want to share what they know, feel, and understand about music, as well as what they can do in the performance of music—but, most of all, because they themselves *enjoy* both listening and performing. To this end, there should be in every community a planned program which sets the stage and makes available the media through which the individual may make his contribution to the total life of the community; he will make this contribution if he can have the maximum opportunity for *his own enjoyment* of the musical resources he was helped to develop within himself by his experiences in school.

The fact that such opportunities are provided in so many communities, and that similar programs are being developed in many others, is a tribute to the vision and initiative of local leaders and supporting citizens. Experience has been gained and values established which should stimulate interest and action in other communities, as well as afford helpful patterns.

The task is too large and important to be undertaken by any one group alone. Music educators can and do help, but they can only share the responsibilities with other community leaders. Everywhere, there are workers and supporters ready to enlist if, through qualified leadership, the relatively simple plans and procedures are charted in an all-inclusive program which will permit all to do their parts in a most effective manner.

This page and the three pages preceding are reproduced from "Music for Everybody," the report of the Committee on School-Community Music Relations and Activities of the Music Educators National Conference.

Picture below: Partial view of All-City High School Festival Chorus and Orchestra, Tulsa, Oklahoma. On the second page preceding, Miami High School Band on parade.



Music For Everybody

A SYMPOSIUM

WE HAVE IN THIS DISCUSSION of "Music for Everybody" an illustration of the expansion in the field of operation of the Music Educators National Conference. We all have learned that organized education such as we experience in the schools is only a small part of the whole educative process. We know that our children are educated very largely in their homes; we know that they are educated by their fellows in the streets and on the playgrounds. They are educated in their churches and in the Sunday schools; and also, to a large extent, by the general attitude of the community.

All of these influences are powerful, and we must realize that a few hours spent in school every day constitute only a small part of education. This is certainly true of music education. We know that music is present in all the influences mentioned. We are aware especially of the intensity of the experience in the home nowadays through the radio and television. So you can see how important it is to face the facts. And if we do, we must feel a little humble about our part in the total of influences brought to bear on the child's development.

We cannot take the position that the music education of the child is entirely in the hands of the music educator. This awareness need not make us less serious about our work, but it is healthy to recognize that we are not the full source of the music education of the child.

It is for this basic reason that the Committees on School-Community Music Relations and Activities and on State-wide Music Programs received such an important place in our MENC special projects. We have here representatives of various groups, among them the heads of national organizations whom we are proud to count as our friends and allies. In planning our convention we reserved the last day for consideration of the many things that have been said during preceding days by leading educators in order that we might more clearly see where music fits in the program of education, and the extent of the music educator's responsibility in this

total program. That is the reason we have invited the representatives of these various groups to come together and discuss with us the topic, "Music for Everybody" to help us determine our place in the broad field of education.

CHARLES M. DENNIS

[Director of Music, San Francisco (California) Public Schools; President (1948-50), Music Educators National Conference.]

Music for Everybody

THE THEME FOR THIS DISCUSSION is also the title of the published report of the MENC Committee on School-Community Music Relations and Activities. This report is the culmination of three years of work by the Committee. May I quote a few sentences from the foreword of our report?

To have "Music for Everybody" . . . there must be adequate provision for the development of musical resources inherent in every person. This development must begin in childhood days. An organized plan is needed to foster all of the media through which citizens of all ages, at all levels of musical perception and attainment, may enjoy the fullest benefits which their own capacities permit—either as listeners or performers.

The subject "School-Community Music Relations and Activities" is, as you know, most comprehensive in scope. And yet, so far as the individual music teacher is concerned, it can be boiled down to an understandable definition. A music teacher is the bearer of good relations when he does a good job. Expansion of this definition becomes involved when such expressions are heard as the total picture, community heritages and traditions, cultural capacity, financial support, geographical location, climatic conditions, and available leadership. Each community must, of course, interpret its own needs and capabilities.

The music teacher must accept an important part of the responsibility for a community-wide music program, but he should not be expected to shoulder the entire



MARIE MORRISSEY KEITH
President
National Federation of
Music Clubs



LOUIS G. LAMAIR
President
American
Music Conference



MRS. J. W. HEYLMUN
Music Chairman
National Congress of Parents
and Teachers



BERNARD F. DICKMANN
President
Music Sponsors
of St. Louis, Missouri



HAZEL NOHAVEC MORGAN
Chairman
Education Department
Nat'l Federation of Music Clubs

burden, even in the smaller communities. Nevertheless, he is usually one of the persons most qualified to interpret and direct school-community music relations. He must be a smart person, one with ideals, yet endowed with a sense of practicality and the realization that progress, if safe and sound, is usually marked in terms of decades, not years. He must assume somewhat the attitude of the younger teacher who, on accepting his first assignment, analyzed the situation and offered up the following prayer: "O Lord, give me the courage to change that which can be changed; the strength to accept that which cannot be changed; and please, O Lord, give me the wisdom to know which is which."

We have seen the rise of a determined effort on the part of music educators to carry the fruits of their teaching into the adult life of the community. We have seen amassed a variety of committee reports detailing a tremendous activity of the music teacher in non-scholastic service.

We can now see the emerging pattern of adult education, recreational music activities, and community concert life, and are forced to the realization that this pattern cannot normally be organized and directed in the hours that are left to the school music teacher after the effective discharge of his responsibilities to his students. As successive thousands of our former high school musicians join those who have already taken their places in mature society, it is not too much to hope that we shall soon see an appropriate increase in the number of well-trained leaders accepting professional appointments as directors of community music.

The program to provide "Music for Everybody" will not necessarily follow identical patterns in any two communities, but such a program will be possible in your community and in mine, when we visualize our own local needs and potentialities and enlist all available leadership. It is the duty and responsibility of our committee to make known to music educators the services that are available from other organizations interested in making "Music for Everybody" a reality.

Our role on a national level is one of encouragement and cooperation with other agencies, realizing that the organizational aspects are essentially the province of local leaders.

To work toward "Music for Everybody," your Committee on School-Community Music Relations and Activities offers this individual slogan for consideration:

MUSIC FOR EVERYBODY was the theme of a special session held Thursday morning, March 23, at the MENC 1950 Biennial Convention. The statements here presented were excerpted from the stenotypist's transcript of the discussion in which representatives of the MENC and of other organizations participated. Members of the discussion group: From other organizations—Bernard F. Dickmann, president, St. Louis Music Sponsors, Inc.; Mrs. J. W. Heylman, chairman of the Music Committee, National Congress of Parents and Teachers; Marie Morrissey Keith, president, National Federation of Music Clubs; Louis G. LaMair, president, American Music Conference; Hazel Nohavec Morgan, national chairman of the education department and chairman of music in schools and colleges, National Federation of Music Clubs. From MENC—M. Claude Rosenberry, state supervisor of music, Commonwealth of Pennsylvania; Claude B. Smith, national chairman, MENC Committee on School-Community Music Relations and Activities; Samuel T. Burns, national chairman, MENC Committee on State-wide Music Programs. Charles M. Dennis, MENC president (1948-50), presided at the session and John C. Kendel, MENC past president (1944-46), was the discussion moderator.

"It is amazing how much good you can do when you do not care who gets the credit."

In presenting the report "Music for Everybody," the Committee on School-Community Music Relations and Activities wishes to express the hope that the report will serve as a guide for persons and organizations interested in developing and correlating local musical activities. More especially, it is desired to stimulate thinking that will result in the initiation of a program designed to discover, develop, and utilize potential leadership in every community.

As pointed out in the pictorial section of our brochure, the community-wide program includes a wide range of activities—in which all community groups can participate. School music serves the school and community, but also there must be music for fun in the schools, the community, and in family groups with special programs for the handicapped and others.

CLAUDE B. SMITH

[Director of Instrumental Music, Evansville (Indiana) Public Schools; Chairman, MENC Committee on School-Community Music Relations and Activities.]

TURN THE PAGE



JOHN C. KENDEL
Past President
Music Educators National
Conference



SAMUEL T. BURNS
Chairman
MENC Committee on
State-wide Music Programs



CHARLES M. DENNIS
Immediate Past President
Music Educators
National Conference



M. CLAUDE ROSENBERRY
Chairman
MENC Council of
State Supervisors of Music



CLAUDE B. SMITH
Chairman MENC Committee on
School-Community Music
Relations and Activities

National Congress of Parents and Teachers

I REPRESENT an organization of six million members—the National Congress of Parents and Teachers. The philosophy of the music department of this large organization is determined, for the most part, by the parents of boys and girls who are also *your* boys and girls during the portion of each day the children are in school. This philosophy, which guides the music department of our large organization, is in essence that we believe the school program should provide music for the children according to their needs and capacities.

The National Congress of Parents and Teachers is a *parent-education* organization. I emphasize “parent education” because too frequently we are thought of in terms of a school aid society; it is important that you think of us in terms of parent education.

We know that every community is made up largely of homes. From these homes come the children—whether stable or unstable—to your schools. We feel that our efforts to establish interest and participation in music in every home are justified because we know that from such homes are likely to come the more stable, happy children to your schools. We also find that where there is music in the home and where the whole family participates, there is a good chance for carry-over into adult life.

In our organization we have hundreds of adult choral groups, music appreciation classes, and groups of parents who enjoy music not only in the home but in their community as well.

Being a parent group we are closely associated with your group—the music teachers in our schools. We are the ones who can interpret your program to the community—your aims and your purposes. Well, how are we to know what your aims and purposes are? We need help from you. You must keep us informed. Our national and state music committees are already receiving fine cooperation from the state-division-national committee organization of MENC. But there is more. Music

educators and our music committees should not become so specialized in their work that they fail to think of the parents in terms of being a valuable help. For instance, when you plan your workshops at the college, university, or state level, can you not invite a few parents in? I cannot promise that the whole six million members will turn out, but maybe a few will come.

We have not only a national music chairman in our organization, but we have a music chairman in each state, and we are supposed to have a music chairman in every local. If you find that your community does not have a local chairman, you should tell your PTA officers to get one immediately.

If we all work together we can have the musical America we have all dreamed about—“Music for Everybody!”

MRS. J. W. HEYLMUN

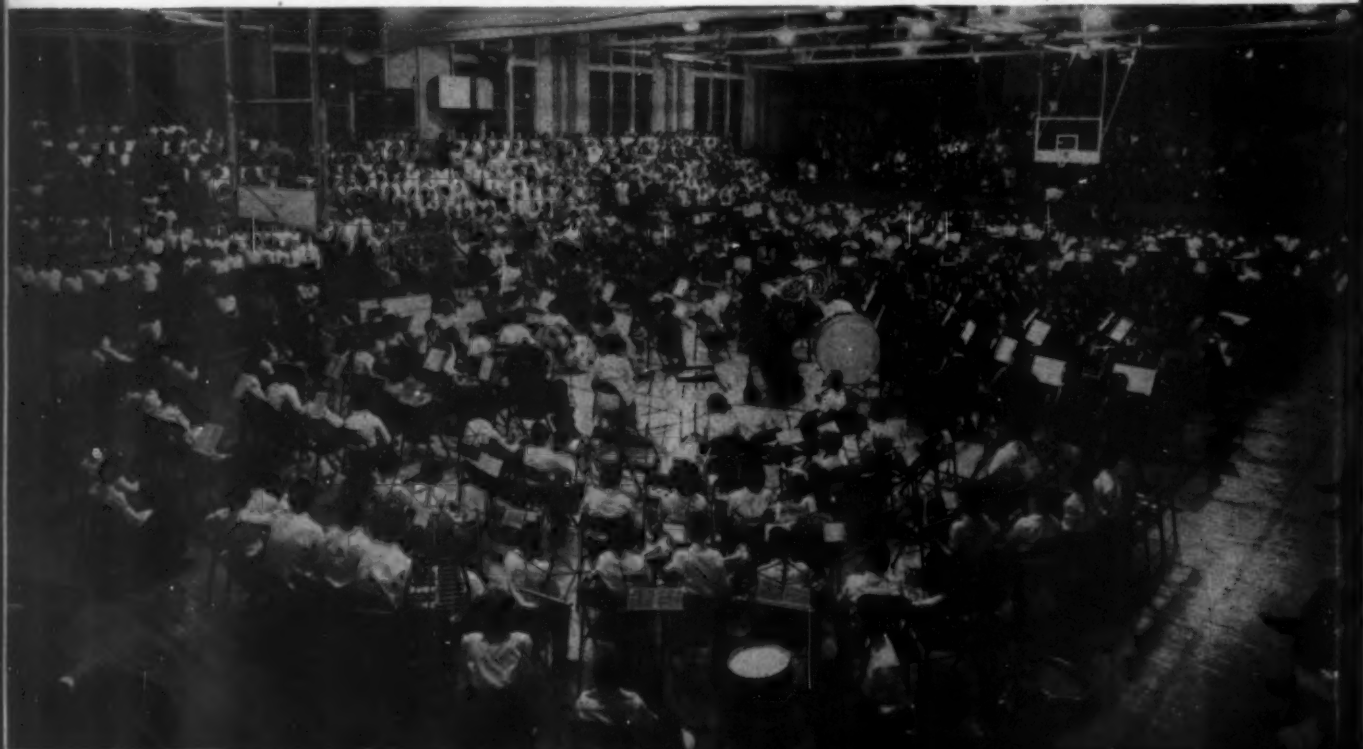
[Music Chairman, National Congress of Parents and Teachers; Board of Education Member, Oak Park (Illinois) Elementary Schools.]

National Federation of Music Clubs

IT SEEMS TO ME that today most people are familiar with the work of the National Federation of Music Clubs; so there is very little that I need say except that we do have a membership of approximately half a million which functions in three divisions, Senior, Student and Junior. We have more than five thousand music clubs over the country, and in our Junior Division alone are enrolled between 75,000 and 100,000 members. Figuring at the rate of three to a family, we reach at least a million and a half people through our immediate contacts alone. It is my thought that in all of this our most fertile field is Youth.

The three great influences in the life of a child are those of the home, the teacher, the church—and especially

**The Eighth Annual All-City Music Festival
Great Falls (Mont.) April 28, 1950**



the music of the church. In my early childhood we were taught that children were to be seen and not heard. We spoke only when spoken to and we lived a comparatively sheltered existence as compared to the activities of today. The child of today knows as much about world problems as his parent. He knows much more about life itself than we would have him know. Perhaps it is the modern tempo of our mechanical age that has induced the new thinking that we all recognize—the new approach that is necessary in all that we do and especially our approach to youth.

Today music has become one of the great industries of the world. It is a definite factor in education, in the hospital, the church and the home. All of these channels, and many more, are part of the broad National Federation of Music Clubs program that reaches not only across our great nation but into foreign lands as well, with our strongest accent placed always upon youth.

Our departmental activities are supervised and coordinated by the best informed people that we can find in each field. We are very fortunate in having as head of our Education Department and chairman of Music in Schools and Colleges, one of your own illustrious workers, Dr. Hazel Nohavec Morgan, whom I have asked to represent me on this panel. She is a distinguished educator and one of our many valued members who also belongs to the Music Educators National Conference. We are proud, indeed, that our paths and yours run so parallel and that we are to be represented today by someone so close to and so admired by all of us.

MARIE MORRISSEY KEITH

[President, National Federation of Music Clubs, Chicago, Illinois.]

+

I AM GLAD to have this opportunity to pass on to you some of the thrills I have experienced in the past four years, during which I have been more closely associated with this wonderful organization, the National Federation of Music Clubs.

I am sure that you do know, because I hear it on every side, of the effective cooperation that is taking place between the school music people and the people of the Federated Music Clubs. I want to give you just one sentence from a bulletin which has gone into the hands of all of the Federated Clubs. This statement is from a list of some twenty-five legitimate ways in which the Federated Clubs can cooperate or can assist with the music in the schools or colleges:

"Cultivate personal acquaintance with those in charge of the music program in various schools and colleges so that there may be mutual understanding and good will."

I emphasize that sentence because I want you to know that our hand is outstretched. And, of course, in order that there may be true cooperation, a second hand must be outstretched. There is friendly and understanding cooperation between members of the Federation and music teachers in many, many cities and communities over the country.

If the situation is not as I have described it in your community, will you take the initiative and stretch out a hand? I am speaking now as a member of the Music Educators National Conference—my first love. I am sure much good for our cause—"Music for Everybody"—will result from continuing, extending, and intensify-

ing the cooperation which has already been so fruitful.

Another point: In a community where there is a community council, many activities are being carried forward. In some situations the National Federation of Music Clubs takes the initiative in promoting a local program; in other situations the schools or other agencies take the initiative. I believe we should all, for our respective organizations, take the stand that we are very happy to cooperate as well as to initiate.

Someone has said that there is nothing impossible if people want to work together for a common objective and do not care who gets the credit. As chairman of the education department of the National Federation of Music Clubs, may I assure you that we want to help as well as lead? Like the members of the PTA, our members are just home folks, interested in the cultural life of the community and in the development of all phases of the local music program, in and out of the schools. I think we can all agree that it is only through the joint efforts of the members of our great national organizations working together in earnest in each community with all citizens and all groups who wish to join forces under the "Music for Everybody" banner that we shall see the full fruition of the program which we espouse. At the national and state levels we can do much to implement the program. But the responsibility for getting something done belongs to each of us as individuals right where we live.

HAZEL NOHAVEC MORGAN

[National Chairman, Education Department, and Chairman of Music in Schools and Colleges, National Federation of Music Clubs; Past President, MENC North Central Division; Shaker Heights, Ohio.]

St. Louis Music Sponsors

I REPRESENT a rather large organization. I am in no way tied up with music other than through my activity as president of the St. Louis Music Sponsors, and the only education in music I had as a child was that which I received when I belonged to the Elks Band and played a trumpet.

A group of public spirited citizens who were vitally interested in coordinating all of the musical activities of St. Louis came to my office some five or six years ago. For some unknown reason they wanted to select me as president of their organization. Perhaps it was because I had no connections in any way with music in any music group or organization. The whole idea was all very new to me. After discussing the proposed plan for some time, I decided that possibly I could be of some help, and so I have been working with the St. Louis Music Sponsors for approximately six years.

The St. Louis Music Sponsors is set up as a non-profit organization to serve as a clearing house for coordinating activities, and to help get music into the households, the byways, and the highways. We sponsor music festivals for the purpose of encouraging bands, orchestras, and soloists. We cooperate in providing recital opportunities for mature artists and help to provide outstanding amateurs with opportunities for public performance. We are interested in such projects as helping establish an adequate library of music and encouraging more extensive use of music in the juvenile conservation program.

Our group was organized after we had discussed the plan with many citizens and local organizations in-

terested in education, music, recreation, and the cultural life of the city. Performances have been held in the Municipal Auditorium and have been free to the public. Several of them have been held in the big Convention Hall. If we have not done anything else, we have accomplished something vitally needed at this particular time, and that is to demonstrate that all nationalities, regardless of race, creed, or color, can join in music together.

We have in our group some outstanding citizens who are today helping to finance the St. Louis Music Sponsors. This makes it possible to have a central clearing house for all musical activities in St. Louis, available to anyone free of charge. But this is only a beginning. Sooner or later we hope a mill tax can be passed in the city of St. Louis that will provide a department of music in our city government. This could be self-sustaining, the same as we operate our Art Museum.

Eventually, when we get the mill tax through, I think we are going to be able to do things we can only dream about now. For instance, if our Symphony Orchestra, which is known nationally but which like other great orchestras has the problem of financing, could receive support through the mill tax it would be very helpful.

St. Louis is a music-loving city. We want to help develop the musical resources of our citizens right here at home. We want our children to grow up in a musical atmosphere created by our own institutions and our own professional and amateur artists. And when our children develop their musical talents, we want them to have opportunity to be heard here in St. Louis instead of feeling that they have to go to New York or California. Every city can be the musical center of the world for its own citizens.

BERNARD F. DICKMANN

[Postmaster of St. Louis, Missouri, and Former Mayor; President, St. Louis Music Sponsors, Inc.]

American Music Conference

I HAVE HEARD the reports of the various groups here. They are thrilling, but they tell only part of the story. I would like to extend a challenge to you educators. I am participating in this panel as a layman, as a parent—as a disappointed parent. I am disappointed because my children did not receive an education in music when they attended the elementary school. I am also speaking as a businessman who is vitally interested in our national welfare. I am speaking on behalf of twenty-three million children in the elementary schools of our country, most of whom are denied the opportunity to receive a complete education in music on a par with other school subjects during regular school hours as a part of their elementary school education.

For many years educators have agreed that music should be a part of the basic education of all children in elementary schools, but we are still far short of that goal. Your own MENC has prepared an outline of a program for music education which, if universally adopted, would achieve that goal. Parents want their children to receive an education in music. The children enthusiastically embrace the opportunity to learn music in school. What are we waiting for? What must happen before we reach the level of achievement to which we all aspire?

For one thing, a change of attitude must occur in the minds of many who influence school programs—a change in their attitude toward music, and a change in their attitude toward education in music. The history of music reveals that the church was the patron of music until the Sixteenth Century. The aristocracy and the nobility then became the patrons of music. The American Revolution and the French Revolution established the dignity of the common man and the right for all children to receive an education previously limited to the privileged few.

I believe that a human being will derive as much benefit throughout his entire lifetime from a basic education in music as he will from any other subject taught in the elementary school. That is why I want every child in every elementary school to receive a basic education in music. I know you agree with me in this, for you say so in your slogan, "Music for Every Child and Every Child for Music," with "Music for Everybody" as the ultimate goal. It is our responsibility to work toward that goal—yours and mine. Progress has been made, but more than half of our children are not receiving any education in music. The children in the elementary schools who are not receiving any education in music are not going to make any progress. For them progress will never occur unless the journey is begun. What I am interested in is having them start the trip. The longest journey begins with one step. The children who are in elementary school today are not going to be there a decade from now. It does not matter to them how beneficial education in music is unless it is available to them. The child who passes out of eighth grade this year is out of the elementary school forever.

+

I am disappointed because my three children have lost forever the opportunity to get the foundation of an education in music while they were susceptible to it. To be sure, they could take piano lessons after school hours; they could get any kind of tutoring in music that they might want. But how many children would study arithmetic or geography, or any other school subject, if they had it imposed upon them the way we impose music education on most of our children?

The Lord put in the heart of each human being an insatiable desire for music that only music can satisfy—and not to give our children the chance to acquire a knowledge of music while they are in school is unforgivable.

If I may say so, I think that many educators are too much interested in quality of performance rather than in the values derived by the child who receives an education in music. Let us think of what music is worth to the child rather than of his ability to perform.

All children are entitled to a musical experience commensurate with their interest and capacity. Let us stop talking about this and start doing something about it. The way to do it is to make music available; to give the children music during school hours just as you give them training in every other subject. You educators must become aggressive; you must not only be for education in music; you must exert your strongest efforts to make it a reality. This is my challenge to you.

The American Music Conference desires to cooperate with all agencies interested in providing a complete

program of music education, including singing, rhythmic experiences, instruction in music through piano classes, choruses, bands, and orchestras in the elementary grades—followed by an adequate opportunity for music instruction to be available to more than seven million students in our high schools. When this full program is in effect in all our schools, we shall truly have "Music for Everybody."

LOUIS G. LAMAIR

[President, Lyon & Healy, Inc., Chicago; President, American Music Conference.]

Music Educators National Conference

I THINK that you will all agree with me that from the standpoint of the basic philosophy of our thesis, "Music for Everybody," the program of music education in the schools justifies its existence or is worth its salt only in proportion to its carry-over into adult life or into rounded citizenship. The music education program in the public schools has gone far beyond the hit-or-miss stage. Many states already have—and those which do not have certainly deserve to have—legislation or a school code of recognition that is given to this field, just as in any other subjects accepted in the curriculum. I think that probably quite a number of states do so recognize music in the elementary field, but it is difficult to find states that have recognized it to that extent in the secondary field.

Now—again in consideration of our thesis which is basically the carry-over of our music education program—I should like to bring out the thought that in the secondary school curriculum music should definitely be a part of the formally approved and accepted curriculum of the school, just the same as any academic subject. Furthermore, all of the curricular or elective courses in music should be accredited toward graduation. As a matter of fact, our colleges and universities represent agencies which are very generally accepting music credits on a high school transcript for college entrance.

The situation is extremely simple in that all curricular or elective subjects of music at the secondary school level shall be accredited over the formula of par unit, which is the basic formula for accreditation in the academic field. All music subjects requiring outside preparation, such as theory, ear training, harmony, and history and appreciation, should receive full credit. Subjects elective or curricular not requiring outside preparation—which, generally speaking, are for orchestra or band—should be credited for the Carnegie unit just as in the field of science or other areas.

I feel that we as music educators have a keen responsibility in definitely planning our school program so that it does or will carry over into community life. As an illustration I would like to suggest that one simple way to help bring this about might be in the choral field through a plan whereby the members of elective or selective choirs in the high school be required to be members of the church choirs of the community. That is one excellent way to insure carry-over that has been successfully demonstrated.

The next suggestion I would like to make is that provisions should be built up by the schools and the community for absorbing the fine instrumentalists that we are turning out of our high schools. This is being

done to some extent, but there is much more possible. It is a fact—maybe not well known—that federal and state funds are available for financing this type of carry-over in the communities. It is usually done through a state department of education under the division of adult education.

I want to emphasize that the MENC must be the spearhead in this whole situation and our members must accept their individual responsibilities with this fact in mind. In my years of experience—and they are beginning to become more numerous than I care to think about—it has been a great joy to observe and have a part in the constant development in this direction of the music education program. With the indispensable assistance of all the various organizations such as are represented here, I believe progress is being made toward the end we seek—a music experience for every individual, beginning in school days and carrying over through the lifetime of every person.

M. CLAUDE ROSENBERY

[State Director of Music Education, Commonwealth of Pennsylvania, Harrisburg; Past President, MENC Eastern Division.]

State-wide Music Programs

IN THE Program for the Advancement of Music Education, our Committee on State-wide Music Programs was charged with two responsibilities. One of them was to make a study of state music supervision. Ronald W. Cook, state supervisor of music in Montana, carried on a survey of what state music supervisors do in their respective states. Clifford W. Brown, of the University of West Virginia, investigated to ascertain how state music supervision was started in the fifteen states that now have it. Lawrence Kingsbury of Indiana University made an investigation of the ways in which colleges and universities operate or cooperate in activities affecting the music programs in the schools and communities. We will soon have part of the data from these surveys ready for publication and distribution.

My own assignment was to supply the answer to the question: "In what ways do the state supervisors of music and colleges and universities contribute to 'Music

In the front row at a children's concert by Portland (Ore.) Junior Symphony Orchestra



for Everybody'?" The answer, for both groups, can be condensed into one statement: The job of the state supervisor is to cooperate in the promotion and development of music programs, and in the development of leadership; the colleges and universities, through their extension departments and otherwise, are doing the same thing. A major function of the state music supervisor is to get music into the segments of the school system that do not provide for it, and to cooperate with the leadership in improving the existing programs.

The relationship between the state supervisor of music and the colleges and universities of the state is functionally very close, although administratively separate. For the college or university music department, the state supervisor is a reporting eye that looks over the state, discovers needs and brings them to the attention of the teacher training institution. For the state music supervisor the college music department is the source of qualified husbandmen who can till the musically fallow fields that he has found ready for cultivation. Each needs the other. Without the constant stress on reality that the state supervisor can give, the college music department tends to become traditional, divorced from life, and blind to the real needs of the community it serves. Without the sympathetic support of the college and university music department the state supervisor becomes a workman without tools, a general without troops. He has a plan that he cannot bring to reality for he lacks persons to carry it forward.

In the complete report of the MENC Committee for State-Wide Music Education the picture thus briefly sketched will be presented in more detail.

—SAMUEL T. BURNS

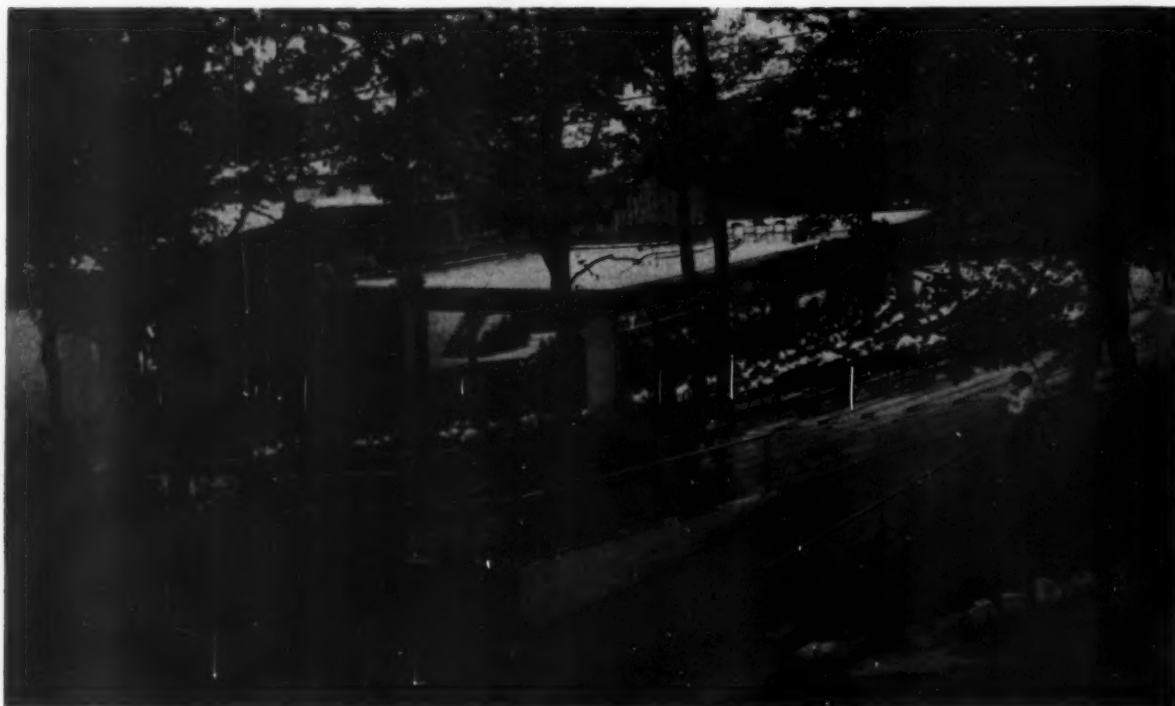
[Professor of Music and Education, University of Wisconsin, Madison; National Chairman, MENC Committee on State-wide Music Programs.]

Music for Everybody—Everybody's Music

SOMEONE has raised the question as to whether the broad philosophy advocated by the School-Community Music Relations and Activities Committee actually has the effect of advocating low-class music—if, indeed, some of it is music at all. Another person asks whether it is advisable to encourage in or out of the schools the use of musical instruments for which no literature exists. Undoubtedly such queries are inspired by the statement in the platform of the Committee that "we encourage everything that means music to anybody."

One of the definite responsibilities of the music educator is to help develop and encourage music participation, both active and passive, by all the people in the school community. Abundant evidence was brought to light by experiences in the late war to prove that all too few of us were living up to our full responsibility in this respect. Army and navy officers realized that participation in music activities by the members of our armed forces was essential to the maintenance of morale. But thousands of lads couldn't sing or play any instrument, and many didn't want to. Much money was expended for what actually seemed like persuading soldiers and sailors that informal singing and playing of the simple instruments was fun. Many of the boys of high school vintage who went into the armed forces did not know how to utilize their own latent talents, or even to recognize their own innate desires to sing or play. The playing of the ocarina or tonette, and the singing of folk or popular songs had to be taught from the ground up to thousands in order that they might appreciate the fact that they could express themselves through music—and would enjoy doing so.

As a result of these experiences many leaders in music education felt that there was a real need and a



Dedicated to "Music for Everybody" — Kresge Assembly Hall, National Music Camp, Interlochen, Michigan

legitimate reason for fostering the use of the simple instruments and informal singing in order to bring music directly home to the masses. Rather than rejoicing only in the one sheep in the fold who agreed with us that participation in the better types of music was the desirable goal, it seemed wise to do something for the ninety-nine sheep outside the fold who needed to be rescued from musical oblivion. As a result, through the activities of the committees appointed to study this problem, there has blossomed forth today the program of "Music for Everybody."

Critics of this movement are concerned lest the shepherds lose sight of the one sheep who prefers long-haired music, and devote all their time and attention to the ninety-nine. Our plan does not necessarily suggest that time should be taken from the regular school day to study the tonette, ocarina, zither, or kindred instruments. Rather, the thesis is that we should lend encouragement to those who choose to satisfy their musical longings through any medium, no matter how humble, because we know these first steps may lead many of the ninety-nine to join their brother who is in the fold.

Personally, I would rather have a group of boys spend out-of-school time singing barbershop quartets than to see them stand in the door of the pool hall practicing wolf calls. As a matter of fact, if we are truthful, many music educators of good standing include quartets of the barbershop variety in the instruction they offer their school groups. I have no fear of meeting my doom from an avalanche of missiles that would come my way if I were to suggest that those who

have not sinned in this fashion cast the first stone.

Seriously, may I say that none of us has the desire to turn the school music program over, lock, stock and barrel, to those who would inject in the program any major portion of our school time for promoting the type of music here discussed. I am, however, definitely sure that we can very well encourage out-of-school-hours participation of individuals in any kind of music that means music to the individual, even though that music does not approach the standard of excellence for which we are striving. In the program of "Music for Everybody" I make no apologies when I say that, where conditions justify, I would rather set my sights a little lower at the outset and reach more of our student population than to aim too high at all times and then find later that a large portion of my community is deaf to the message of music.

I am convinced that the program of "Music for Everybody" must involve everybody's music. If we are to develop the musical tastes and talents of the individual, we must begin, with each individual, at the spot where he is located in the musical plane. From these lowly beginnings, as we have demonstrated time after time, if we do our part as music educators and community leaders, the individuals will progress toward higher points which are consistent with their own talents, desires, and capacities—and ultimately we will reach the goal which we so earnestly desire to achieve.

JOHN C. KENDEL

[Director of Music, Denver (Colorado) Public Schools; Past President, Music Educators National Conference.]

Education and Peace

THERE are two billion people in the world. One-half of them cannot read or write in any language. Until this fifty per cent of the population of the earth has had some opportunity to develop educationally, to find out what the rest of the world is doing, there is no reason to expect the world to achieve the understanding and good will which is the only sound basis of peace.

There is suffering among many of the peoples of the world. The war is responsible for some of this suffering. Fifty-seven million people were killed in this struggle, many of them women and children. Cities like Berlin, Tokyo, and Manila were devastated by bombs. In most of the European countries migrating refugees seek even temporary residences.

There are six million refugees in India alone, as the result of the "Holy War" which followed the achievement of independence of that nation from the British Empire. There are four million people starving in India.

Not all of this misery is due to war. Much of it is of long standing. From five to fifteen per cent of the people of India are educated and living in luxury, while a large portion of the remainder live in ignorance and poverty—practically as chattels, the property of others.

The United States cannot give a high standard of living to the starving nations of the world. They must earn it themselves. To do so they will have to develop their people. Education is the first step in that direction. The basic stock of other peoples is as good as ours. Among them are men and women of talent and achievement. Composers of great music, sculptors, painters, artists, and scientists represent nearly all the peoples of

the world. But until all nations can adopt as a tenet the recognition of the worth and dignity of the individual, which characterizes a democratic society, and until they can give all of the people educational opportunity, neither their own standards of living nor the peace of the world can be assured.

The teachers of the United States are playing an important part in the creation of international good will. They are encouraging other nations which have not already done so to adopt universal education as a national policy. Through the War and Peace Fund and the Overseas Teachers Relief Fund, American teachers have contributed almost \$1,000,000 to their fellow teachers across the seas. Every gift in money or in goods has gone to a teacher with a personal letter written in his own language. The letter takes a message of good will which the teachers of this country have for their colleagues all over the world. These projects have secured more good will for the United States—many times more—than any expenditure of the federal government is likely to bring.

—WILLARD E. GIVENS

This statement was abstracted from the address made by Dr. Givens, executive secretary of the National Education Association, Washington, D. C., at the second general session Tuesday morning, March 21, of the MENC 1950 Convention. The observations on the relation of education to the people of the world were made by Dr. Givens as a member of the World Town Hall Seminar which traveled around the world from June 25 to September 11, 1949—spending six days in each of thirteen national capitals on four continents, and visiting thirty-three cities in twenty-two countries.

There were twenty-seven members of the Seminar, each representing a national organization, the total of which is a composite cross section of American life. Dr. Givens represented the National Education Association and the educators of the United States, and the World Organization of the Teaching Profession.

Ho for Eastern Kentucky!

HARRISON ELLIOTT

PERSONS interested in researching for Kentucky ballads, or those just intrigued by folk customs and folk music, will find ideas in this article by the editor of the South Carolina Musician. A native of Pikeville, Kentucky, and a graduate of the University of Kentucky, Mr. Elliott was an instructor for seven years in Floyd and Pike counties, Kentucky, before going to Portsmouth, Ohio, and thence to Andrews, South Carolina, where he is now teaching.

BELOVED Professor C. A. Lampert, formerly head of the Music Department at the University of Kentucky, said many things to those fortunate enough to enter his classes or to sing in the glee club under his direction. And most of the things the maestro said found fertile receptive ground in the minds and hearts of his pupils.

Once he said to me, "If ever I were to be out of a job, not one minute would I worry. No, I'd go straight to eastern Kentucky and begin teaching the stringed instruments. With all the talent there is in those mountains, sooner or later I'd be a rich man and I'd be doing music a service besides. In no time at all I'd develop a fine symphony in eastern Kentucky."

Professor Lampert always said and did things in the "grand manner" and had he set up shop in the Kentucky highlands, great success would probably have been his. His gracious, mellow manner, his sure and sympathetic teaching procedures, and his unquestionable knowledge of subjects musical would have drawn more talented Anglo-Saxons to his studio than he could have taught in a lifetime.

Hillbillies Are Music Lovers

Most Kentucky hillfolk are lovers of music, and, as Mr. Lampert remarked, there is a great deal of musical talent waiting to be developed. In the far reaches of the back country there are few homes without a musical instrument on the premises. No matter how humble the abode, you will probably find a fiddle or a "banjer" or a "git-tar" hanging on a peg on the wall or standing in a corner behind a door. Occasionally, too, you'll find a mouth harp, a zither, or a squeeze-box, a small hand organ or accordion. The harmonica and the mandolin find adherents, also, and not infrequently you'll find a homemade dulcimer in a home. The dulcimer type of instrument, usually having one wire string twanged with a goose quill, is much used by John Jacob Niles, the renowned collector and singer of folk songs.

I have watched mountain musicians knock off resounding bass notes by blowing air blasts through puckered lips into a jug; once, I saw a mountaineer get almost the same results by sawing a broom handle across a notch in the side of an old table top. Occasionally,

you'll find a rhythmic gent who can set your feet tapping by clacking the backs of a couple of tablespoons together (in one hand). And there are some converts to the plain old washboard, too.

The Fiddlers

Among mountain folk whose music education is limited there is always great admiration for the man who can "fiddle." He who can really bear down on such perennial favorites as "Red Wing," "Leatherbritches," "Billy in the Lowland," "Chicken Reel," "Mississippi Sawyer," "Sally Goodin," and "Brushy Fork o' John's Creek" never lacks an enthusiastic audience. No siree, bob, the group that gathers 'round the mountain fiddler wants none of Spalding or Heifetz, hankers for no marvelous wrist work or thrilling vibrato.

Everyone just loves to watch ol' Jed set his fiddle squarely against his chest and grip the bow someplace close to the frog; when he gets his fiddle tuned and crosses his knees, it's time to tear loose. That bow rockin' an' reelin', hoovin' and settin', and a-plungin' up an' down whilst the fingers of t'other hand fly all over the neck of that fiddle just gets right under the mountaineer's skin. And all know the "real" fiddle sounds, too. There's no fooling them.

"Bear" Damron, who lived near Pikeville some few years ago, was perhaps the most talked about fiddler in the Kentucky mountains. His fame was as far-flung as that of Ozie Helton of West Asheville, North Carolina, back in the Twenties. Ozie with his great ebony mustaches, crumpled hat, and huge watch chain always attracted the eyes of passers-by to his person as he walked from job to job with his fiddle tucked under his arm.

During one of my visits with Jesse Stuart, the famed Kentucky poet and novelist ("Man with the Bull-Tongue Plow," "Beyond Dark Hills," "Taps For Private Tussey," etc.), that worthy tried his hardest to tell me how "fiddlin' music" affected him. "I love it," he said. "It just goes all through me. The music of a fiddle gets me!" Jesse lives at the head of W-Hollow near the village of Greenup.

The Twangers

If there are many fiddlers in eastern Kentucky, there are literally "oodles" of guitar twangers. Sooner or later almost every mountain girl and boy makes a try at playing the guitar. Good guitar players are few and far between. Using thumb and four fingers, the twangers whang out simple chords in a heavy, monotonous manner. Scarcely ever in their playing can you find the soft, light touch of the Spanish or Mexican guitarist. Runs, arpeggios, tricky embellishments are foreign to the mountain minstrel.

I know of no teacher of "hillbilly" music playing in all Kentucky. Mountaineer musicians just pick up an instrument and play by ear. Some of them, like Bradley Kincaid and Asher Sizemore, wind up as nationally famous singers on radio. That, of course, is the dream of all hill country musicians; the mecca of their ambition is to appear on the Grand Ol' Opry show out of Nashville, Tennessee.

Occasionally, one will see a published collection of folk ballads purported to have been discovered in the Kentucky mountain area. But, personally, I am of the opinion that very few researchers ever really visit the heart of the Kentucky highlands. I think they skirt the mountain area, touching quickly and lightly on the fringes of the foothills.

Itinerary for Ballad Collectors

If for any reason you are sincerely interested in making a thorough survey of the field in the interest of musical research, I'd like to advise that you go at the job wholeheartedly—planning to spend some few months (at least) at the task. In no other way can you come out of the hill country with music or songs really worthy of compilation in collections of historic musical Americana.

Daniel Boone entered Kentucky through Cumberland Gap. And that is exactly what I would advise ballad collectors to do. But before you cross the Gap, please visit Lincoln Memorial University at Harrogate, Tennessee. You'll pick up a lot of good advice there.

Once through the Gap, let your course take you through Middlesboro and Pineville to the Pine Mountain Settlement School. You'll learn much from the mountain girls and boys at this school, who know many old-time ballads and folk dances. They'll tell you about the Frontier Nursing Service and Packhorse Libraries (women on horseback), too.

Hike on through the countryside over Harlan way, on across Big Black Mountain to Whitesburg; thence to Jenkins and Pound Gap on the Virginia border. Around Jenkins, the folks will probably be more interested in telling you about the exploits of "Bad" John Wright, the heroic "Tall Sycamore of the Elkhorn," than in helping you gather ballads. Well, let them.

From Jenkins to Pikeville, via Shelby Creek, you will find some of the most hospitable people on earth. Wait and see.

Stop Over at Pikeville

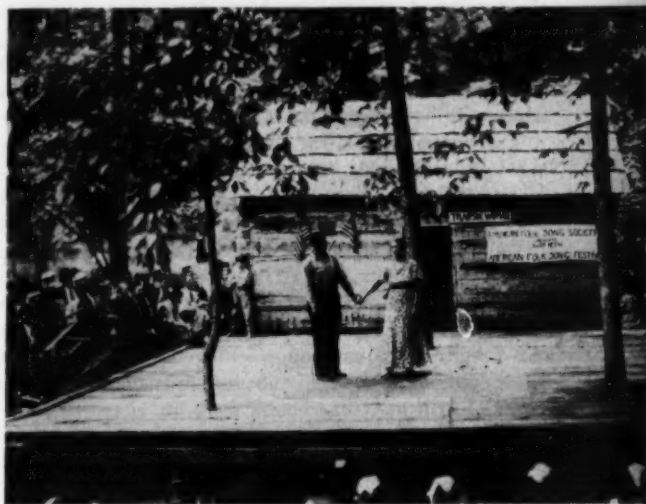
You'll probably wish to spend several weeks at Pikeville—taking occasional side trips to the "Breaks" of the Big Sandy River; to Williamson, West Virginia, in the Hatfield-McCoy feudin' country; and to the John's Creek section. Bess Alice Owens of Pikeville is probably the town's most scholarly student of balladry. She compiled a large collection (yet unpublished) of mountain songs for her thesis at Peabody College for Teachers some few years ago. Miss Owens can give you any number of good leads. And be sure to talk with the students at Pikeville College.

Next, you'll want to sojourn for awhile in Floyd County, considered by many to be the very heart of the Kentucky upcountry. The right and left forks of



JOHN JACOB NILES sings a "warning song" on a CBS program broadcast from Lott's Creek, Kentucky, May, 1937.

TRAIPSIN' WOMAN CABIN (pictured below), near Ashland, Kentucky, is the setting for Jean Thomas' American Folk Song Festival. Here, in 1935, Harrison Elliott and Josephine Browning are shown in a duet from Elliott's folk opera "Call of the Cumberlands."



ELLIOTT broadcast folksongs over CBS in 1937 from Lott's Creek, which is in Knott County. A portable power plant had to be fetched in for the occasion. There were no power lines or telephones anywhere near. Thar's music in the hearts of the people in them thar hills—and native talent too, says Elliott.





SHINING GOAL of Kentucky hill country musicians is stardom on WSM Grand Ol' Opry radio shows in Nashville, Tennessee. Their idols are such stars as the WSM group pictured above—Charles Arrington, Robert Lund, Burt Hutcheson and Paul Warmack.

Beaver Creek in this country—also Bull Creek, Buffalo Creek, Cow Creek, Mare Creek, Mud Creek and Middle Creek—are fairly "workin' alive" with talented native musicians who can play and sing such ancient as "Three Sisters," "Lord Randal," "Barbara Allen," "Chimney Sweeper," "Sourwood Mountain," "Way Up On Clinch Mountain," "Cumberland Gap," and "Ol' Joe Clark."

The younger generation can sing all the latest pop tunes, too, if you please, and the influence of Jesse Elliott, Floyd County bandmaster, is telling day by day. Day in and day out, through the years, Jesse has coached his many bands with the Bible in one hand and a baton in the other. A religious man of great moral strength, the bandmaster has consistently been in the forefront of every move to smash evil tendencies in the country. As a battler against liquor and general "lowlifedness," Jesse has done much, and his musicians have made names for themselves to boot.

Special Helpers

At Prestonsburg, you'll find Edith Fitzpatrick James, one of the state's foremost authorities on balladry and mountain mores. The wife of Tom James, she has appeared with her Plain Song Chanters on many radio broadcasts, and twice in the National Folk Song Festival. Mrs. James can spiel off the names of ballad sources in her section faster than you can put them down in shorthand. And you never met a more congenial lady. You could have no better counselor in all Floyd County.

One of Mrs. James' Plain Song Chanters, an elderly farmer, once put me wise as to how folk songs should be sung. Having sung a solo on the same program with the Chanters, the old fellow button-holed me and said, "Young feller, you got a pretty fair voice but you gotta get shet o' that quivver. Yuh jus' don't sing ballets thataway. Keep yer voice real steady." He meant that tremolo is "out" in ballad singing. That's the way the mountaineer sings—in a pure, steady voice, entirely lacking in vibrato. You may be able to imitate

the somewhat nasal, invariably forced tone of the average hillsman—but, believe me, you'll have really mastered something when you can catch the odd little hiccup-like upward slur mountaineers put on the last tone of a song.

When you get over in Knott County, spend some time at the Hindman and Caney Creek Settlement Schools. You'll find good information and much to interest you at these two splendid institutions that have done so much for the mountain youth of Kentucky. At the Hindman School I once met James Still, then a budding young poet and writer. He was acting as librarian at the school while he gathered facts and local color for a novel he was writing. He was batching then on Dead Mare Branch. His book of poems *Hounds of Heaven* and his novel *River of Earth* attracted wide attention. The Hindman School also mothered the brilliant writer Lucy Furman (*Quare Women* and *The Glass Window*) who now lives at Frankfort, Kentucky, and influences assemblymen to vote laws to protect the state's wild life.

Final Steps in Your Research

The researcher will probably be able to uncover some excellent material in Jackson, Magoffin, and "Bloody" Breathitt counties—after which a visit to Lewis Henry Horton, head of the Music Department at Morehead State Teachers College would be much in order. Mr. Horton has arranged many songs for publication, including selections collected by John Jacob Niles.

Elmer G. Sulzer, director of radio at the University of Kentucky, has had some experience in collecting folk ballads and the songs of Stephen Foster. He has a wide range of contacts, as does John Lair who stages big hill-billy shows at his Renfro Valley Barn, near Berea.

One of the best known of Kentucky's collectors of mountain ballads is Jean Thomas of Ashland. One of her collections, *Devil's Ditties*, was published and has sold remarkably well. Several of her books have been published, including *Ballad-Making in the Kentucky Mountains*, which I consider the best treatise on present-day ballads and ballad-makers in Kentucky. Miss Thomas' American Folk Song Festival attracts thousands of visitors to Ashland on the second Sunday in June each year. By all means, drop in for a chat with Miss Thomas at her "Wee House In The Wood" on Cogan Street before your trek through eastern Kentucky is done. Mayhap you'll get to meet Jilson Setters, "the singin' fiddler of Lost Hope Hollow," whom Miss Thomas once took to London to appear before royalty in Albert Hall. I liked to watch the old left-hander work. Although a southpaw, he never changed the stringing of his fiddle.

I have tried to chart for you what I believe to be the best reservoir of virtually untapped folklore and balladry in America. If you'll follow the leads I've given you and meet the people whose names I have offered, I think you cannot but find the rainbow's end. Now is the time to record the music and way of life that, due to good roads, radio, and higher education, is fast passing. Will they pass into oblivion or into the bright pages of history?

NOTE: Other references on folk music, including the book, *The Singin' Gatherin'*, by Thomas and Leeder, will be found in an article by J. J. Weigand, "Preparation for the Junior High General Music Class," in the next issue of the JOURNAL.

Let's See A Movie!

DOROTHY WALL

IT BEGAN SO SIMPLY. How could I have known, when I was invited to see a film, that it would be the motivating force in a music program which seems to be quite without limit in its potentialities? As I watched *The Schumann Story* for the first time, I had no doubts about its success with youngsters. The story contained enough human interest to make it appealing, the musical selections were well chosen and not too lengthy, and the film was a fine piece of work from an artistic point of view.

Yet, my personal enjoyment of the film was somewhat spoiled, because, teacher-like, I was too absorbed in trying to discover ways in which it might be used in connection with the music program in elementary school. I needn't have been concerned with that. I should have known from past experience that our children would point the way with the characteristic enthusiasm which only they can bring to any new venture. We've only to leave it to them!

We showed the film to several groups of children ranging in age from ten to twelve years. Some saw it as they would any movie—with no preliminaries at all, while others were given varying amounts of preparation. We hoped to determine, from such a procedure, which method would produce the richest results. So



The Hero of "The Schumann Story"

many variables entered into our little experiment, however, that it was not possible to reach any satisfactory decision. Too much would depend upon the particular group of children involved and the teacher in charge.

All the youngsters who saw the film were simply thrilled with it! The discussion which followed each showing convinced us that *The Schumann Story* was not merely a source of entertainment for children or a "mechanical baby sitter for tired teachers." Here we had an excellent and completely charming motivation for a full, rich music program.

The response of one class was particularly interesting—and gratifying. The musical experience of this group had been somewhat limited. Music was something to be worked at, not enjoyed. Names of the great masters were just so many words; they were in no way associated with any of the classics which had made them famous.

Our first task with this class was to work towards a change of attitude. We began with Beethoven. A few interesting excerpts from the story of his life made the children realize that he had been a real person, that he had enjoyed things as we all do, and that he had suffered disappointments as each of us must. It was a simple thing, then, to introduce some of his works. The *Moonlight Sonata* proved a real favorite, and portions of several of his symphonies were great successes. Excellent opportunities arose for the discussion of differences in the forms of musical compositions—sonatas, symphonies, etc. The class sang his *Minuet in G* with such enthusiasm that we could not leave it without teaching the dance! What a thrilling experience it was to see one "name" come to life—and with it the clamor for more! Beethoven's name was to be mentioned only once in *The Schumann Story*, but we "built up" this composer and made him very real.

In their turns we took up Brahms and Mendelssohn. At various times, and with no explanation at all, we played Schumann's *Traumerei* and the theme from Brahms' *Fourth Hungarian Dance*, until the children

ON the pages following is a reprint of the Teacher Guide to the classroom movie, "The Schumann Story," as prepared by Teaching Film Custodians, Inc., New York, in collaboration with a committee of the Music Educators National Conference. A non-profit educational service started ten years ago, Teaching Film Custodians, Inc., through its relationship with the Motion Picture Association of America and therefore with practically all of the leading American film producers, makes available for educational use some valuable classroom films which are adapted from commercial films. "The Schumann Story" was adapted from MGM's "Song of Love" and is the third film sponsored jointly with the MENC; the other two, "The Great Waltz" and "Inside Opera with Grace Moore," are adaptations of "The Great Waltz" and "One Night of Love."

Details on "The Schumann Story" are given in the Teacher Guide. The movie, the result of months of collaborative effort by the Committee and TFC officials, is highly recommended to schools over the country.

At the St. Louis Convention, Mrs. Wall, who is a special music teacher in the Baltimore (Maryland) Public Schools, gave a demonstration of the classroom use of "The Schumann Story" with sixth-grade pupils from the Mullanphy School, St. Louis. The accompanying article, an adaptation of her report prepared as a preliminary to the demonstration, is interesting not only as a description of an experience with this particular film (in the Baltimore Schools) but as an illustration of creative teaching.

Any of the three MENC-sponsored films can be rented from film libraries in the various states which distribute TFC films or from one of four regional film libraries, which distribute nationally. For the list of these libraries or for further information, write to Teaching Film Custodians, Inc., 25 West 43rd Street, New York 18, New York.

were so familiar with them that they hummed along as we played.

During all this time nothing had been mentioned about the film. It was to be a surprise. On the day of "the surprise" we said simply that we had a film which we knew all would enjoy. The children would hear names with which they were familiar, and music which they knew and loved. With a "Sit back comfortably and enjoy yourselves," we started a project which we feel is almost without limit in scope.

As the children watched the screen, we were conscious of their delight as it was reflected in their faces. When they heard *Traumerei*, and Brahms' *Hungarian Dance*, there was a general nudging of elbows up and down the rows, in recognition of something familiar. Brahms was an old friend. One child was disappointed that he had not sung or played his *Cradle Song* to the baby Felix—who must have been named for Felix Mendelssohn. The single mention of Beethoven's name brought to mind the happy experiences we'd had with him a few days earlier. The end of the film brought the usual sigh of regret that comes with the ending of all good things.

It was not to be the end, however, but rather a beginning. It launched the beginning of the study of Schumann's famous contemporaries in other parts of the world, for this was truly a "golden age" in music creation. There were, among others, Grieg in Norway, Chopin from Poland, Mendelssohn and Wagner in Germany, Tchaikowsky in Russia, Stephen Foster in America, and Verdi in Italy. As a result of the film,

these children are well on the way to understanding something of the Romantic Movement as a form of free expression—just as the War of 1812 and the American and French revolutions had been expressions of peoples' great desire for personal and political freedom.

The Schumann Story laid the groundwork for a music program so wide in scope, and so rich in understanding and appreciation that it is indeed quite without limit. Comments of the youngsters who saw it are, in the final analysis, the best criterion for judging the value of the film as a teaching device.

(1) The picture was a real surprise. The music was wonderful and so was the picture.

(2) As I write this letter I am haunted by Brahms' *Hungarian Dance No. 4*. I think it is going to haunt me forever.

(3) I am going to try to learn to play *Traumerei* on the piano so that I can play it for the class. My teachers say that it is hard, but if I practice enough I can learn it.

(4) I went to the library after we saw the movie and got a book called *People and Music*. It told all about famous composers, so I looked for Robert Schumann and found him.

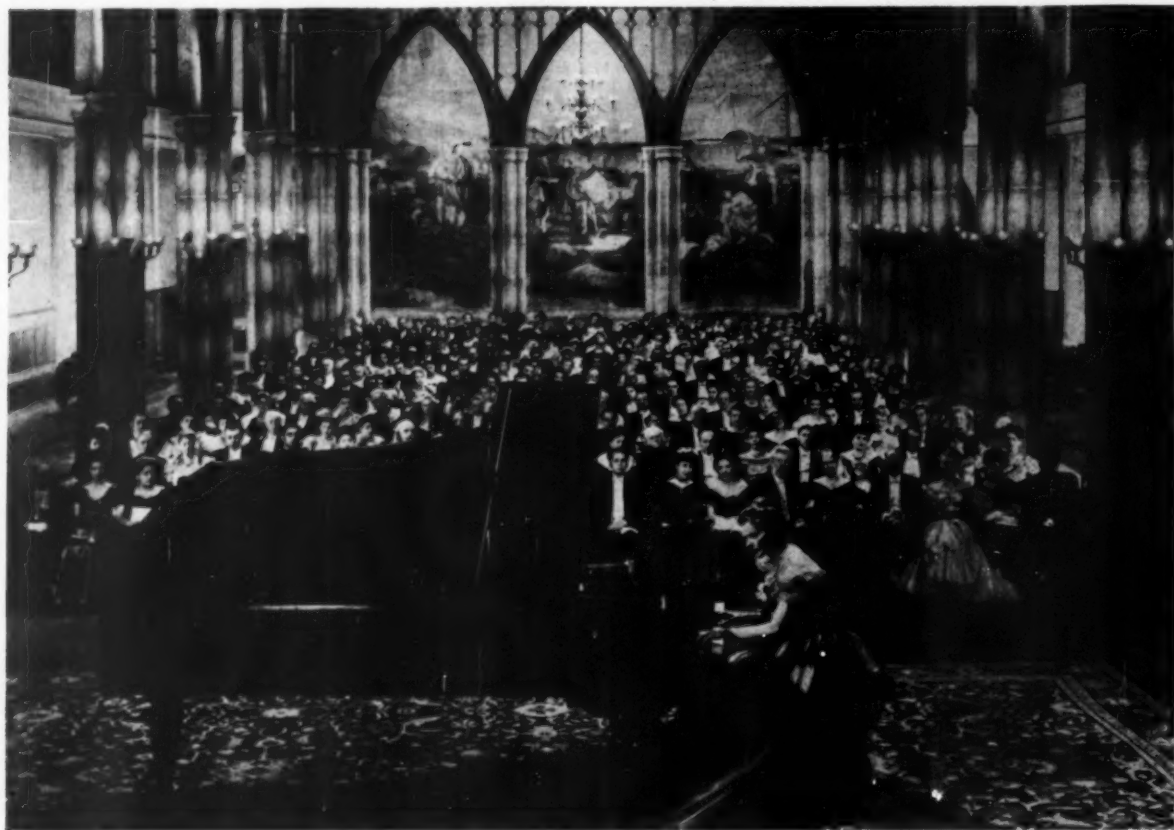
(5) I heard Brahms' *Hungarian Dance No. 4* on the radio Sunday. I was the only person in our house who knew what it was.

(6) I thought the movie was wonderful. While I was eating my lunch I was so excited over it that I forgot to say "goodbye" to my father and mother when I went back to school.

(7) I never thought that those composers were real people. In the movie, though, I saw that they were just like us only they lived before we were born.

(8) I didn't know music could be like this. This is fun.

Time and space prevent continuing with more of the comments made by "Young America." But are further comments really necessary?



Scene from "The Schumann Story"—Classroom Version of the MGM Film Production, "Song of Love"

TEACHER GUIDE

To the Classroom Motion Picture

THE SCHUMANN STORY

Adapted from SONG OF LOVE (MGM)

Distributed by Teaching Film Custodians, Inc.

25 West 43rd Street, New York 18, N. Y.

THE FILM STORY OF THE SCHUMANNS

3 Reels—B&W
32 minutes

The classroom version of the feature photoplay opens with a concert by Clara Wieck in 1839. In the royal box with the King of Saxony is the great Franz Liszt, an enthusiastic admirer of Clara's artistry. After playing Liszt's *Piano Concerto No. 1*, Clara announces that her encore will be *Traumerei* (*Little Dreams*.) Liszt informs the royal party that the composer is Robert Schumann, who is identified in the audience. Upon the conclusion of Clara's performance, Liszt and the King lead the applause for the work of the new composer played so beautifully by the first woman concert pianist.

Following the concert, Schumann meets Clara backstage. She tells him that she has spoken to her father about their love, and that her stern parent opposes her romance with Robert. The Crown Prince, a boy of eleven, enters to compliment Clara upon her performance. He forgets his set speech and pours out his admiration in the most natural manner.

The ensuing sequence briefly shows the wedding of Clara and Robert. When they arrive in their new home, Robert plays *Dedication*, which he composed as a wedding gift for his bride.

The passage of nine years is indicated, and the next episode shows the arrival of Johannes Brahms, who had been sent to Schumann by Joseph Joachim. Brahms is boisterously welcomed by the Schumann children before he meets Robert. Following their meeting, Brahms expresses his admiration for Schumann's work and plays his own *G Minor Rhapsody* for Robert and Clara. The scene vividly depicts the beginning of the long and beautiful friendship of these three artists.

The next sequence emphasizes Clara's devotion to Robert. She announces that she has decided to resume her concert career in order to help him financially. Schumann objects, but Clara convinces him that she should help him to devote himself to his composition. The scene then shifts to a concert at which Clara features her husband's composition, *Carnaval*.

The film then shows a happy party given by the Schumanns. As Brahms plays his *Hungarian Dance* for the guests, Schumann begins to hear a dissonant and unrelated tone which persists throughout the composition. This hallucination was the beginning of the mental infirmity which beclouded the closing years of his life. The touching scene of Robert's death is presented with sensitivity and delicacy.

A sub-title then explains that Clara devoted the remainder of her life to winning recognition of her husband's genius.

The final sequence of the film occurs forty years after the opening scene. It completes a dramatic cycle by presenting Clara, now elderly and white-haired, at the piano in the same concert hall where she first played *Traumerei*. In the royal box is the King, who had so amusingly expressed his admiration for her when he was the Crown Prince. Clara plays Robert's *Concerto in A Minor* and thanks the audience for its appreciation of her husband's music. She then plays *Traumerei* again as the film ends.

This classroom version of the feature photoplay was prepared in collaboration with the Audio-Visual Committee of the Music Educators National Conference.

THE REAL LIFE STORY — A COMPARISON

Robert Schumann was born on June 8, 1810 in Zwickau, Saxony. His father, a publisher and minor writer, encouraged Robert's aesthetic development until he died when Robert was sixteen years old. The boy's mother, however, did not approve of a musical career, and insisted that he become a lawyer. Accordingly, he studied law for a time at Leipzig and Heidelberg.

Eventually Robert won his mother's consent to study the piano under Frederick Wieck, whose daughter Clara was to become Schumann's wife. When one of his fingers became paralyzed, Robert abandoned hopes of a career as a pianist and took up the study of musical theory under Heinrich Dorn.

As a young man Schumann was one of the founders of *Neue Zeitschrift* (Modern Journal), a publication of artistic criticism of which he became editor.

CONTINUED ON NEXT PAGE



When Schumann and Clara Wieck, who was one of the foremost concert pianists of Europe, sought to marry, her father objected violently and obliged the young couple to resort to a court of law for permission to wed.

The sixteen years which intervened between their marriage and Robert's death were happy ones for the Schumanns. They became the parents of a large family, and they complemented, understood and loved each other completely. Instead of proving a detriment to the career of either one, their marriage brought fulfillment to both. Robert continued to write musical criticism, edit the *Neue Zeitschrift* and compose, while Clara followed her concert career. Undoubtedly her concerts enabled them to live comfortably on a plane higher than that possible on Robert's unaided income. He taught for a time at the Dresden Conservatory and was the Choral Conductor at Dusseldorf, but he was never particularly successful in those positions because of his reticent temperament.

During his lifetime Schumann never achieved the recognition of which he was worthy. Liszt wrote of him: "No doubt, Schumann's works are not destined to meet with a popular success. But no superior intelligence can fail to perceive in them merit of a high order and rare beauties. Of all the compositions that have come to our notice, with the exception of Chopin's music, it is those of Schumann in which we have recognized the greatest individuality, novelty and technical skill." It is significant also that when Joseph Joachim introduced Brahms to the study of Schumann's works, Brahms hastened to meet him, and the two became lifelong friends. Thus Schumann enjoyed the admiration and respect of his fellow artists, but the general public did not recognize his greatness.

For a few years prior to his death, Schumann's mind was impaired by repeated and increasingly severe attacks of melancholia. A singular aspect of his infirmity was the hallucination that he heard the note "A" throughout all the music he listened to or tried to compose. This illness resulted in a complete breakdown, and he died at the age of forty-six.

In his relatively short career Schumann wrote four symphonies, five overtures, six concertos, a wealth of chamber and vocal music and one opera. Among his best known works are: *Carnaval*, *Dedication*, *Kinderzeichnungen* (*Scenes from Childhood*), *Spring Symphony*, *Traumerei* and *Two Grenadiers*.

Some records indicate that the friendship of Brahms for Clara Schumann deepened into a more romantic attachment following Robert's death, but that she renounced the suit of her much younger admirer. She devoted herself throughout her long and illustrious career to gaining for her husband the recognition he so rightfully deserves.

SOME NOTES ON SCHUMANN'S COMPOSITIONS

Carnaval, written when Schumann was in his early twenties, was one of the first works to reveal the unique quality of his genius. It consists of a series of short pieces to which he gave descriptive titles. "Pierrot", "Harlequin", "Pantalon and Columbine", and the various dances suggest the maskers and revelry of a carnival. These are interspersed with musical sketches of his friends and himself. "Chiarina" is, of course, "little Clara" and Robert appears as Florestan and Eusebius, the two names he used repeatedly to indicate the disparate sides of his nature; Eusebius, the dreamer, and Florestan, the practical man of action. *Carnaval* closes with the "March of the Band of David Against the Philistines". This "Band of David" never actually existed as an organized group, but Schumann used the term to designate the young creative artists of his time who were in revolt against the reactionaries or Philistines, as he called them. Naturally, in his music the Davidites were always triumphant.

In the concert scene Clara plays the "Valse Allemande", (German Waltz) and part of the "March of the Band of David".

Traumerei (Little Dreams) belongs to a set of pieces known as "Scenes from Childhood". It serves as a sort of theme song for this film and was evidently selected because of its wide popularity. However, there is no basis in fact for the statement that it was Schumann's favorite among all of his compositions.

SCHUMANN AND ROMANTICISM

The period of Schumann's lifetime (1810-1856) coincided closely with the origin and development of romanticism. In his music as well as in his critical writings, he was one of the foremost exponents of the movement, and he exerted great influence in its evolution.

Romanticism in the arts was a reflection of the social development of the time. At the close of the eighteenth century, the philosophies of Rousseau and Voltaire had established the trend toward individualism, and the American and French Revolutions had sounded the knell of feudal tradition. Thus, the dawn of the nineteenth century was an era of questioning and evaluating old modes and established customs.

In the arts, and especially in music, this spirit of inquiry and freedom was expressed in the new romanticism, which was basically a revolt against the objectivity of classicism. Composers sought to express and to evoke emotions, and, when necessary, they felt free to create their own modes of expression, unrestrained by convention.

It was a period of tremendous creativity. Schumann's contemporaries included the following: Berlioz, 1803-1869; Brahms, 1833-1897; Chopin, 1810-1849; Grieg, 1847-1907; Liszt, 1811-1886; Mendelssohn, 1809-1847; and Wagner, 1813-1883. Among these, Schumann occupies a place of honor.

Psychiatric Implications of Functional Music for Education

H. R. BRICKMAN

THIS article by Dr. Brickman (M.D.), psychiatrist at the Menninger Foundation and Winter Veterans Administration Hospital, Topeka, Kansas, attempts to correlate what psychiatry has learned from an application of functional music to the treatment of mentally ill patients, with principles educators can follow in the socialization of school children. The material is published with the approval of the chief medical director of the Veterans Administration. The statements and conclusions are the results of the author's own study, however, and do not necessarily reflect the opinion or policy of the Veterans Administration. The article is taken from the manuscript of a paper prepared by Dr. Brickman for the Forum on Functional Music at the MENC 1950 Convention, St. Louis.

MUCH has been written concerning the relationships of psychiatry to many fields—among them crime, politics, religion, marriage, and other problems of society. What, we may ask to begin with, is the relationship of psychiatry to education? This question would appear important as some justification for the presence of a psychiatrist before a group of educators.

First, and most important, every psychiatrist must himself be an educator. He is, euphemistically speaking, a teacher of life; in treating the emotionally ill person, he must use all of his resources as an educator to help his patient assume a more normal, efficient, and healthy way of life. Second, the psychiatrist is interested as much in preventing mental illness as in treating it. Following the now well-accepted assumption that the earlier years of life are most important in laying the foundations for future adjustment to living, we must of course recognize the extremely important role of the educator, especially in the grade-school years, in helping shape and mold the personality patterns which his pupils will follow throughout life.

It is certainly our concern as psychiatrists to provide whatever aid we can in helping the educator to realize his position, not only as a teacher of a single subject or field, but also as a most significant influence upon his pupils' emotional growth. The educator, next to the parent, is the individual who must be reached above all by the principles of preventive psychiatry or mental hygiene.

Now that the psychiatrist's interest in the field of education is established, I should like to explain briefly my particular interest in the interrelations of music and psychiatry, which, in turn, would provide a *raison d'être* for my presentation.

I am certain that I need not review for this audience the background—in antiquity, in history, and in modern life—of the effects of music upon the emotions. You have undoubtedly come across the references to music

and its emotional effects in the writings of the great philosophers such as Confucius and Plato. You are certainly well aware of the emotional effects of primitive rhythms on savage tribes, and, in contemporary life, the effects of pleasant dinner music on enjoyment of a good meal; of spritely recording on the morale and production of workers in industry, or, for that matter, the effects of a vigorous rendition of be-bop on this music's young and eager enthusiasts.

Impressed with the many examples of the ability of music to affect people strongly and deeply, a pilot study was begun in Topeka, Kansas, to ascertain some of the effects of music upon the emotionally ill. A group of patients with whom I happened to be working at the time was chosen for the experiment. These patients were among the most severely and chronically ill in the hospital; many of them were uncommunicative, withdrawn from all social contacts, and unable to care for or control themselves, in spite of having undergone all the treatment possibilities modern psychiatry had to offer.

Our music therapy project was designed to find out whether music could reach the mentally ill patient where words and other human actions could not. One of the things we sought, therefore, was the effect of different types of recorded music upon the patients' moods and activities. The results of this phase of our project have been most encouraging, in that we have been able to confirm what is already known to industry, to the restaurant business, and even to the Army Recruiting Service. Slow, even rhythms had a soothing and sedative effect upon our patients, who as a result required less in the way of drugs and other measures to calm them down; spritely, rapid rhythms awoke interest in activities, so that the attendance at gymnasium and shop activities increased markedly during this period. During the playing of the more stirring and exciting rhythms, it was found that the patients spontaneously engaged in various forms of bodily activity, such as clapping hands, dancing, and tapping their feet. This activity, it was found, served as a release for much of the tension they were experiencing as part of their illness.

This connection between music and bodily activity was exploited in one other way: it was combined with an effort to induce these patients—educate them if you will—to enter into relationships with their fellow men once more, to take their places as members of a group. The group we formed was a rhythm band. Here, in accompaniment to recordings or to music played by technicians on the piano and other instruments, patients sat in a room and rattled sticks, rang bells, pounded tom-toms, shook castanets. Speech was not required,

nothing was demanded, and attendance was not enforced in any way. The rhythm band, at first attended by the less retiring and less ill, gradually became a regular event for all of the patients. Here then, was the first step in resocialization—a participation by each patient in the activities of a group, which, however primitive, still required an emergence from reverie and preoccupation, and cooperative activity with other people.

Three main effects, then, have been noted in our work with music and the mentally ill. They are: (1) an influence upon the moods of individuals and of the group; (2) an opportunity for translation of tension into its healthy outlet, which is purposive and coordinated bodily activity, and (3) a step in teaching the patient to function as part of a group of people.

What is the relevancy of this material, derived from work with severely ill psychiatric patients, to your work with normal children? The answer to this question is twofold. First, just as work with very ill patients has produced the medical knowledge which is now used to prevent such illnesses as pneumonia, scarlet fever, typhoid and a host of other serious illnesses, our knowledge of the treatment of the severely ill in psychiatric hospitals helps to point the way toward measures to prevent these illnesses from occurring in the first place. Second, psychoanalysis has taught us that mentally ill patients slip back or regress, in many ways, to more childlike levels of functioning. This then, is an additional indicator of the suitability of our material for extension to the education of a child.

*

I have attempted to formulate a few practical suggestions for music educators based on our work with music and psychiatry. You may have heard these suggestions before from other sources, either in part or whole; I cannot guarantee them in any way, as I have not personally carried them out. Nevertheless, we know that no scientific discipline progresses without experimentation, and you may, therefore, take these recommendations for what they are worth. It is hoped that they will at least be somewhat thought provoking.

To consider the first of our threefold program—the influence of music on the moods of individuals and the group—the playing of recorded music in the classroom, auditorium, study hall, or lunchroom may have benign effects on the mood of a group of school children. I feel I must remind you again that this is nothing more than a suggestion—we have no actual experience in this

specific application of functional music, and its possibilities for exploitation must be left to the most resourceful of you to explore. The principles to be followed in planning "mood music" are well known and can be found in much of the literature on functional music.

The second principle—a relief of tension through expression in bodily activity—is certainly germane to grade-school education. Besides the many tests, demands, and challenges of school life, few factors build up more tension in the energetic grade-school child than the necessity to sit relatively still and quiet for a good part of his waking day. The tension thus built up can be discharged in many ways by the child, but no means of discharge can be said to be healthier than direct bodily activity. Music can be of great help in organizing, integrating, and bringing greater pleasure from bodily activity. Such forms of activity as marching, gymnasium exercises, and simple folk dancing can provide more attractive and more efficient outlets for the normal tensions of a school day, when accompanied by appropriate music.

The third, and perhaps the most significant principle—that of socialization or training the individual to work as part of a group of people—is probably one of the chief missions of any school. The rhythm band, as you know, is eminently suited for any group of school children—perhaps, with more sophisticated modifications, even for high school seniors—and can be used to great advantage in helping the child to learn cooperative group effort. Such cooperation in turn is valuable training for the pupil's future relationships to society and to the world in general.

This has been an attempt to correlate a lesson that psychiatry has learned from an application of functional music to treatment of mentally-ill patients, with some principles educators must follow to execute their functions as important agents of socialization for our children.

In conclusion, it is well to reiterate the important investment psychiatry must make in education. If the world is to strive toward having healthier and saner individuals and nations, we must provide our future citizens with healthy and emotionally sound influences in their formative years. This is the job of education; psychiatry, as the one experiment illustrates, can and must help by defining the principles for achieving the ideal of emotional health for which we all strive.

FOR YOUR CALENDAR

1950 MENC LEADERSHIP AND PLANNING CONFERENCES

August 5-6	Southwestern	Oklahoma City, Oklahoma, Biltmore Hotel
September 9	Northwest, Western Section	Portland, Oregon, Hotel Multnomah
September 16-17	Eastern	New York, New York, Hotel Statler
September 22-23	North Central	Minneapolis, Minnesota, Radisson Hotel
September 30	Northwest, Eastern Section	Missoula, Montana, Hotel Florence
October 6-7	California-Western	San Diego, California, Hotel U. S. Grant
October 7-8	Southern	Atlanta, Georgia, Piedmont Hotel

COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION

December 18-19	Annual Conference	Chicago, Illinois, Congress Hotel
----------------------	-------------------------	-----------------------------------

1951 DIVISION CONVENTIONS OF THE MENC

March 7-10	Southwestern, Oklahoma City, Oklahoma	April 7-11	North Central, Fort Wayne, Indiana
March 18-21	California-Western, San Diego, California	April 18-21	Southern, Richmond, Virginia
March 28-31	Northwest, Missoula, Montana	Apr. 28-May 1	Eastern, Atlantic City, New Jersey

State Music Education Activities. A calendar for the 1950-51 season, now being prepared with the cooperation of state association officers, will be published in the September-October 1950 issue of the Journal.

Popular Music in High School

FRANK H. GROFF

THE director of music for the West Hartford (Connecticut) Public Schools gives an interesting slant on how popular music can be used in the high school general music class, chorus, band, and orchestra—and particularly in extra-curricular groups—to enhance the total school program.

THERE are many music teachers who have not found the rightful place of popular music in the public schools. To many teachers and parents, the mere mention of the words "popular music" brings a strong emotional antagonism. This is unfortunate because emotionalism hinders a rational appraisal of the situation. Everyone has sharply differentiated likes and dislikes, but a teacher who allows these personal attitudes to interfere with his giving the pupils in his classes a well-balanced offering is not properly fulfilling his task as an educator.

Most teachers fall roughly into one of three categories:

(1) Those who *hate* "popular music" and show the highest degree of intolerance toward anything not on their exclusive list. These people use indiscriminately the words "cheap" and "vulgar" and "not even music" to characterize popular music, feeling that "popular" and "bad" are synonymous while "classical" or "serious" music is all good. These folks usually know *little* or *nothing* about the music they condemn. In many cases, their attitude of closed-mindedness extends even to contemporary music by our serious composers.

(2) Those few teachers who sway toward the opposite extreme and go overboard trying to sugar-coat their program by large doses of popular, sensational, and novelty music. They try to cater completely to the tastes of the students as they find them. Often their teaching program closely resembles a continuous vaudeville show. Aided and abetted by some of the shallower thinkers of their public, they often completely subordinate educational goals and values to the glamour of the show. This approach is often the result of a poor background of training on the part of the teacher, or a lack of self-confidence in his ability to lead his students and his public to a more balanced program.

(3) Those who wander mentally between these extremes, wondering *how much* and *how* to use popular music in their schools and who are more than a little afraid that it might run away with them. With the realization that it is difficult to change the entrenched viewpoints of the first two groups, it is mainly to these latter open-minded teachers that this article is directed.

Social Implications Of Popular Music In High School

It is admitted that there is little or nothing technically in popular music that could not be gained equally as well or better from the study and performance of classical music. However, one of the most important reasons

for using popular music is the fact that it is a dominant musical element in the social life of most high school boys and girls. The latest song hit is much closer to their experience than the stately minuet.

One reason why boys and girls listen to, sing, play, and request popular music is because it is inextricably tied in with their day-to-day social experiences. This makes it much more meaningful to them. It is not only that the music is simple to understand while classical music is complex (though this is not always true), but rather that it is related to adolescence with its physical and emotional surges. The music and words of a popular song may be associated with a first dance, a new friend, a broken romance, or a pleasant summer. Many of the lyrics express thoughts and feelings familiar to all young people. They feel such music belongs to them.

Although they may not realize it, boys and girls are driven by the desire to conform, to be "one of the gang," to keep up with the latest song hit, record, dance band, or singer. The glamour of the popular music star is brought to them by movie, radio, and stage show. They love to identify themselves with it.

If anyone doubts this, he has only to read the report of a survey of comparative tastes in a large number of public schools announced at an educational conference sponsored by the Griffith Music Foundation, Newark, New Jersey. A sampling of the comparative tastes of fifth-grade, eighth-, tenth-, and twelfth-grade students showed that while in the fifth grade almost 100 per cent preferred the classics; from there on the popular music steadily gained in favor while the classics declined. In the tenth and twelfth grades, where you have a social situation tied in with adolescence, the popular music is a ninety to ninety-five per cent favorite. This may disturb the complacency of some high school teachers of music appreciation.

I do not mean to indicate that we as teachers should just feed the students what they want and make no attempt to raise their level of taste. I do feel, however, that since popular music in all its ramifications occupies such a large part of the average student's life and world about him, it simply cannot be ignored, and that the teacher who is foolish enough to condemn it will often shut a door of understanding between himself and his students.

There are three excellent reasons why we can make good use of some popular music for teaching many elements of music appreciation and technique. James L. Mursell, has said, "Things are learned best and fastest when they are related to the learner's experience, learned in a social situation, and grasped by one who has the eagerness or motivation to learn."

This is the kernel of the situation, an opportunity not to be neglected. It is good to have small neighborhood ensembles or orchestras playing in each others' houses though they are playing the latest popular song instead of a minuet, or an ultra-modern quartet. I would

Music for Everybody

COMMENTS

KENNETH H. ANDERSON, National Committee on Boys and Girls Club Work, Inc., Chicago, Illinois: "Music for Everybody" is attractively done and merits thorough reading. We are very much pleased to see the 4-H Club pictures appearing in the report. I am enclosing our check for additional copies.

FRANKLIN DUNHAM, Chief of Radio, United States Office of Education, Washington, D. C.: If any organization has published a book superior to the MENC publication titled "Music for Everybody," I have not seen it! I suppose you will be getting congratulations from every part of the country.

MRS. J. W. HEYLMUN, National Chairman, Music Committee, National Congress of Parents and Teachers, Oak Park, Illinois: Congratulations to the Committee on School-Community Music Relations and Activities and to the MENC. "Music for Everybody" tells its story in words and pictures superbly. The book will be useful to our committee in its work.

HEROLD C. HUNT, General Superintendent of Schools, Board of Education, Chicago, Illinois: "Music for Everybody," the report prepared by the Committee on School-Community Music Relations and Activities, reached me in my mail today. I am happy indeed to be able to read this interesting report, and I know I shall find it of great significance. It is attractive and reflects effective accomplishment.

MRS. ROYDEN JAMES KEITH, President, National Federation of Music Clubs, Chicago, Illinois: "Music for Everybody" presents a most interesting and practicable approach to youth through music, and offers effective suggestions for individuals and groups who recognize the significant present-day importance of pooled effort in the home, the church, community centers, in industry, and in behalf of the handicapped. The results would be tremendous if all of us with parallel interests were to pool our strength nationally and internationally. I, for one, send appreciation and congratulations for the handsome edition of handbook material supplied in "Music for Everybody," and know that it will give us the answers to many of our needs.

T. D. MARTIN, Director of Membership, National Education Association, Washington, D. C.: The Report and Pictorial Review, "Music for Everybody" has given me some excellent notes for the 1950 report of our Ethics Committee. I am delighted to see what splendid work you and your associates are doing. More power to you!

LENARD QUINTO, Chief of Music, Recreation Service, Special Services, Veterans Administration, Washington, D. C.: MENC is to be particularly complimented on the report "Music for Everybody." It is indeed a fine compilation and most representative. I am pleased to see that the Veterans Administration is represented in the pictorial section.

HOBART H. SOMMERS, Assistant Superintendent, Department of Vocational Education, Board of Education, Chicago, Illinois: My congratulations for the fine work your committee did on the preparation of the book "Music for Everybody." It is not only the best brochure currently issued for American music education, but it will also serve as a fine example of art work and letterpress printing.

SIGMUND SPAETH, New York, New York: "Music for Everybody" is a beautiful job and should prove tremendously effective. Congratulations on such a significant report on practical conditions in current musical activities, and all good wishes for the continued success of the MENC.

HAROLD SPIVACK, Chief, Music Division, Library of Congress, Washington, D. C.: "Music for Everybody" is a most impressive publication, and I want to congratulate you on what you have done with it. I know how much work is involved in making a document look as attractive as this one.

A Report and Pictorial Review

*Prepared by the Committee on
School-Community Music Relations and Activities*

CONTENTS

- Introductory Statement for the Committee by the Chairman.
- What is a Community Music Program?
- What is Meant by "School-Community Music Relations and Activities"?
- Leadership, the Universal Need.
- Reports from the Field.
- Community Relationships and Professional and Amateur Music.
- Music in School—Music in Life.
- Benefits of a Coordinated Community Music Program.

PICTORIAL SECTION

Figures in parentheses indicate number of illustrations

- The Community-wide Program Includes a Wide Range of Activities (20).
- All Community Groups Can Participate (10).
- School Music Serves the Community (9).
- Music for Work and Play in the Schools (15).
- School, Community and Family Groups Have Fun With Music (9).
- Music for the Handicapped (8).
- Adult Community Organizations Advance American Musical Culture (11).
- Music Festivals Highlight the Year (10).

APPENDIX

Organizing the Local Music Forces; Public Relations in the Field of Music; Codes for Public Relations; Suggestions for a Cumulative Song List; The Code of the National Anthem of the United States of America; A Creed for Music Educators; The Program for the Advancement of Music Education; Outline of a Program for Music Education; Cooperating National Organizations; School-Community Music Relations and Activities MENC Committee Organization; Cooperating National Organizations; Acknowledgments.

• Art work and engraving: Blomgren Bros. Co., Chicago • Composition, letterpress and binding: Gunthorp-Warren Printing Co., Chicago • Editor and Supervisor of Production: C. V. Buttelman, Executive Secretary, MENC • Published by the Music Educators National Conference for the Committee on School-Community Music Relations and Activities, Claude B. Smith, Evansville Public Schools, Evansville, Indiana, Chairman • Pictures and data contributed by members and friends of the MENC • Acknowledgment is made to the American Music Conference for a grant to the MENC publication fund covering production costs. • All net income from sale of the books reverts to the MENC publication fund.

PRICE ONE DOLLAR POSTPAID

Music Educators National Conference, 64 E. Jackson Blvd., Chicago 4

question the propriety of a symphony or a tone poem at the "Junior Hop" or even as a background for chatter at the local soda fountain.

We do not need to assume that a young soul who embraces popular music is necessarily permanently consigned to the devil. Many turn out all right when they reach maturity, or long before, if they have wise and sympathetic guidance. Many adults express a preference for popular music for radio entertainment. A survey by N.B.C. in 1940 showed the taste of a cross section of the listening audience ran nine to one in favor of popular music. This may be regrettable, but it isn't to be remedied by antagonizing students, telling them that what they like is no good.

Put just one popular number on the program of your band, orchestra, or choir with well-chosen classical numbers and start to rehearse. If the classical music cannot stand the competition, then it has not been judiciously chosen for a particular situation. The finest music will eventually sell itself to the students, if it is appropriate for the musical maturity of the given group.

Equipment and Training of the Teacher

The successful teacher, particularly in a music appreciation class, will establish a common basis of understanding with his students. If the students feel that the teacher is intolerant of music which they like (i.e. popular music), they will be apt to feel antagonistic toward that teacher and mistrust his judgment as related to their needs and desires. If, on the other hand, the teacher shows that *he knows something about popular music* and can discriminate between good and not-so-good performers, performances, and music; he will be in a much better position to gain student confidence in what he has to say.

The teacher, in presenting a classical piece, will often say that the reason the student dislikes it is because he does not understand it—the background information about the music and its composer and something about the performers. However, *this works both ways* as the student may be quick to perceive. The intolerance shown by many a musician and teacher is in *inverse* proportion to his knowledge and experience in popular music. How much background information of the music, composer, performers, arranging styles, etc., has the teacher?

I think that a teacher should know some of these things—should know some popular artists, have a repertoire of popular songs, have experience and know-how of playing dance music on his instrument and some practical knowledge of arranging. The teacher should be able to show discrimination and taste in selection of popular music, performers, and performances. He should be able to teach the children to apply standard methods to differentiate styles, tone, and rhythm among the various types of music. Many incorrect transfers of technique can be avoided. If, for example, the teacher teaches the student the correct use of the trumpet vibrato for dance music, as contrasted with the correct style for solo passages of a lyric nature, etc., then there will be no improper carry-over into the wrong type of music.

Finally, the teacher should know something about the business world of popular music—one of the biggest and richest businesses in the nation—in order to be able to give vocational guidance to potential vocalists,

instrumentalists, song writers, arrangers, orchestra leaders, etc., who may soon be making a lot more money than the teacher.

Specialized Groups for Popular Music

It is my belief that while some value may be gained from the use of popular music in choral groups, general music classes, bands, orchestras, etc., this use is limited and the best results are to be obtained from more specialized groups geared especially to popular music.

The most important of these groups is the dance orchestra, which fills an important place in school life by playing for school dances and occasionally for other school affairs. The instrumentation is flexible and may vary considerably from four or five to fifteen or twenty. Three trumpets, three trombones, two alto saxes, two tenor saxes, one baritone sax, piano, bass (tuba or string), guitar, and drums all may be used without special arranging. Violins, flutes, vibra-harp may be added, and many other combinations are open to the ingenious music teacher—especially if he can arrange parts for French horn and double reeds, for example. French horn may be substituted for trombone, bass clarinet for tenor sax, and flute or oboe for violin.

I believe that the dance orchestra should be well-organized and well-controlled along the following lines:

- (1) It should be extra-curricular with activity credits only.
- (2) It should be strictly a student activity and non-commercial in all aspects. Students should not be paid.
- (3) It should play only for school functions. It should not be used in any situation which under the code* calls for engaging a professional orchestra.
- (4) It should be well supervised by the teacher, who should encourage student leadership of the orchestra and its sections in both full and sectional rehearsals.
- (5) Players should be required to be members in good standing of regular music organizations.
- (6) The teacher must lead the orchestra to work for high standards of: (a) tone; (b) precision; (c) intonation; (d) expression, phrasing, dynamics, and (e) solo development, poise, improvisation.

A dance orchestra in proper relationship to the over-all music program can be a valuable educational adjunct as well as a contributing factor to the social life of the school. It encourages student cooperation and student leadership; furnishes a medium for extra practice and experience in sight reading, phrasing, rhythmic and tonal accuracy, development of style and tone quality, etc. It helps create an understanding of the place of popular music well performed, but in the perspective of the total music program. It also furnishes wholesome recreation and sometimes helps develop a vocation for the student.

Other ensembles can vary in size according to the need. Instrumental trios, quartets, etc., can fill a gap in the experience of the student and at the same time be very useful in school or community service. One of the most popular vocal groups is the swing quartet, which may vary from four girls, to any proportion of mixed group, to four boys. It may operate in conjunction with the dance orchestra for ear training, blending, diction, and independence in reading.

CONTINUED ON PAGE FORTY-FOUR

*A Code of Ethics was jointly agreed to and authorized by the executive actions of the Music Educators National Conference, American Federation of Musicians and American Association of School Administrators. Copies may be obtained from the Music Educators National Conference, 64 East Jackson Boulevard, Chicago 4, Illinois.

Fifty Years of Music Education in America

AT THE 1950 CONVENTION of the Music Educators National Conference in St. Louis five past presidents gave reports of the principal developments in music education during each of the five decades since 1900. The first three chapters by Past Presidents Frances Elliott Clark (1907-08), Edward B. Birge (1910-11), and Edgar B. Gordon (1925-26), covering the period from 1900 to 1930, were published in the April-May issue of the *Journal*. The following two reports by Past Presidents Herman F. Smith (1934-36) and Lilla Belle Pitts (1942-44) cover the period from 1931 to 1950, and conclude the symposium.

1931-1940

By Herman F. Smith

VIEWING IN RETROSPECT the aims, activities, and aspirations of the members of the Music Educators National Conference, one event stands out which particularly signaled the crowning glory of their purposeful years of application and effort. This event did not transpire in the sanctuary of music educators at one of their national conventions but rather at a meeting of the Department of Superintendence in Dallas, Texas, in 1927. Article XII of the resolutions adopted at that meeting reads as follows:

We would record our full appreciation of the fine musical programs and art exhibits in connection with this convention. They are good evidence that we are rightly coming to regard music, art, and other similar subjects as fundamental in the education of American children. We recommend that they be given everywhere equal consideration and support with other basic subjects.

This pronouncement brought great satisfaction to those founders who had stressed with almost militant vigor their contention that the study of music was as essential to the growth of a child as that of any other subject. Music was thus taken from the category of "fads and frills" and placed on a par with the three "r's." So perhaps it was not presumptuous on the part of Mabelle Glenn to entitle her presidential address at the 1930 National Convention in Chicago "Public School Music Comes of Age."

We all recall that at this time the national economic recession was beginning to affect all phases of our thinking and behavior. In fact, our music convention programs and clinics indicated an awareness of community responsibility in stressing the promotion of music study and performance as a worthy use of leisure time. It was believed that the satisfaction brought to individuals through music would help to quiet the feeling of uncertainty, unrest, and insecurity existent throughout the nation. Convention programs indicated confidence of the members in music as a morale builder for a frustrated social order. School music had come of age,

and the mature concept of its influence was being reflected in community enterprises as well as within school-room walls.

Financial worries did not lessen the confidence and faith of music educators in the future of their cause, for we find that in 1930 the national headquarters office was established in Chicago and a full time executive secretary employed. The publishing of yearbooks, brochures, pamphlets, and the *MUSIC SUPERVISORS JOURNAL* became a function of this central office, and a definite program of growth and expansion was launched.

Promotion of the instrumental music program in the schools received strong support throughout this decade. The National School Band and Orchestra Association was formulated and became an auxiliary organization of the National Conference in 1931. The functions of this group expanded greatly and, after two years, the organization was divided into the National School Band Association and the National School Orchestra Association. It was under the direction, guidance, and surveillance of these associations that the National School Music Competition-Festivals prospered, probably reaching the zenith of their popularity during this decade.

Discussion concerning the changing of the name of the Music Supervisors National Conference to one which would be less restrictive in its connotation was carried on for some years. Finally, in 1934, after several polls of the membership were taken concerning suggested names, the present name, the Music Educators National Conference, was adopted. Also at this time the name of the official magazine was changed to the *MUSIC EDUCATORS JOURNAL*.

+

The philosophies and practices which prevailed in projecting music education during this period did not provide as sharply contrasting viewpoints for argumentation as did those in the early years of the Conference. Outstanding performances of music by school groups throughout the country approached perfection, yet the true music educators believed that music should be taught for what it could do for the child rather than what the child should do with music. This concept of bringing enjoyment and satisfaction to pupils through music tended to subordinate emphasis on the technical processes involved in teaching pupils how to produce music. Certainly skills were taught, but they were taught as a means to an end and not the end itself.

During this decade, music education was more and more accepted as having a definite contribution to offer to the program of general education. The philosophy that education should be concerned with the guidance, training, and growth of the "whole child" established a concept which tended to weld all subjects into integrated units. Thus we find that at the Chicago Convention in 1934 a topic, "The Integrated Program," was discussed

by Will Earhart. This, I believe, was the first time that the discussion of integrating music with the study of other subjects was brought into a music convention program.

That music should be taught for any other reason than "music for music's sake" was a novel but challenging idea. One section of the report of the Resolutions Committee at this convention stated: "We endorse the general principle of correlating music with other subjects, but we believe that most of the time in the music period should be devoted to pure music." The idea of integration prevailed, however, and we find the Resolutions Committee in 1938 expressing "sympathy with principles of integration, but for music to function in enriching an integrated program the study of music must be stressed as such." So at the close of the 1931-40 decade of our National Conference, the question of whether music was to remain a subject in its own right or be lost in the mysticism of the core curriculum was stimulating thinking and bringing concern to many music educators throughout the land.

Another milestone in the progress of music education was established in 1940 at the convention in Los Angeles, when the processes of affiliation with the National Education Association were completed. Most members of the Music Educators National Conference believed that the interests of music education could best be served through close cooperation between music teachers and teachers in other fields and that all branches of education would benefit through united effort. Music had truly become an integral part of the educational program in America.

As one reviews this decade, it would seem that the pervading aspect of the over-all Conference activities of the period was to securely establish music as a fundamental in the general education program. The great campaign of the late twenties in selling music to the general public through the sensational performances of the National High School Orchestras and the National High School Choruses brought good will and favor to the cause of school music. The many years of struggle for recognition had been won, and now it behooved the members of the Conference to direct their thinking, their efforts, and their activities to so shape the music program that its effectiveness would prove through the years the inherent values of music in the general school curriculum.

1941-1950

By Lilla Belle Pitts

- THE ADVANCEMENT PROGRAM OF 1950 is the inevitable extension of a great creative movement in music education which has been under way since the founding of the MENC forty-three years ago. The ten-year periods highlighted for this occasion are merely outstanding features of nearly a half century of steady growth.

The decade that has brought us to mid-passage of one of the most momentous centuries of all time has left its imprint on our organization. To consider the most significant changes in ideas and practices which these years have brought about is to name, to a certain extent,

those which have affected social, political, scientific, and educational thought the world over.

A backward glance over the years from 1940-49 indicates that the key changes having the most pronounced effect on the thought and practice in music education were expansion, multiplicity, stepped-up tempos, inter-Americanism, internationalism, and cooperative interaction. Ideas as well as plans in music education had to be both stretched and adapted to new conditions, new demands, and new responsibilities.

Nevertheless, MENC members individually and collectively were equal to the situation into which we were virtually catapulted by World War II. And it was a significant paradox that certain phases of phenomenal development in music education were achieved in the midst of unprecedented shortages. We were faced with, curtailment of activities, of travel, and of meetings; scarcity of books, music, instruments, and other essential equipment. Financial income and support fell off and there was a mounting and crucial shortage of teachers. These handicaps, however, had the effect of spurring music educators to use their talents and energies all the more imaginatively. Unquestionably, music served as a truly dynamic factor in every relevant phase of the war effort.

+

In achieving this, we did not work unaided. Collective effort was strategically important. Affiliations, long in existence, were greatly strengthened between the MENC and allied organizations through cooperative undertakings. As the Music Section of the NEA, the Music Educators National Conference contributed effective wartime service in the preparation of the *Wartime Handbook for Education* and the *Handbook on Education and the War*, to mention a few collaborations. The presence at this 1950 St. Louis Conference of Willard E. Givens, executive secretary of the NEA, and his wife is actual and personal proof that the mutual interests and common aims of the NEA and the MENC continue to influence current thought and practice.

Returning to things past, many of you will recall with justifiable pride the part which the MENC had in preparing the *High School Victory Corps Pamphlet Series* sponsored by the Federal Security Agency of the United States Office of Education. Apropos of this, an item of more immediate interest is that a specialist in fine arts has been appointed recently by the U. S. Office of Education. There is every right to suppose that this will lead to the eventual appointment of a special consultant in music.

Expanding services during the war years extended along new as well as old fronts.

The Song Writing Project, undertaken in connection with the bond-selling campaign of the U. S. Treasury Department, continues. The variety of creative activities found in school music programs at all levels is a logical extension of the new impetus given by emergency conditions to this activity.

Another opportunity for expanding service and influence was opened up when the MENC took definite and responsible action in regard to UNESCO in cooperation with the Department of State. The results of this have already been far reaching in their influence upon both present and future MENC affairs. This was

and is true particularly in inter-American and international cultural relations.

Because of our close cooperation with the Pan American Union, our thinking was readily adjusted to expansion in the field of inter-American cultural exchanges. Personal as well as geographical factors entered in to assist our expansion. The former was due, first of all, to the wise guidance of Charles Seeger, chief of the Music Division of the Pan American Union, and of our own Vanett Lawler, associate executive secretary of the MENC. Second was the visit to universities and schools in Latin American countries by two distinguished music educators from the United States, both past presidents of the MENC. Next were the visits made to this country by a number of equally distinguished educators and musicians from both "north and south of the border."

+

Few of us will fail to recall the pleasure and honor that was ours at the MENC National Convention in Milwaukee in 1942 when we were hosts to visitors from Canada and the Latin American States, many of whom we have come to regard as friends and co-workers.

Not long after the Milwaukee Convention, our associate executive secretary made a tour to survey musical conditions in Mexico and in Central and South American countries. Her subsequent report, written in both Spanish and English, is not only an historic document, but also a source book on Latin American Musical Culture. And because Miss Lawler served so ably in the varied capacities of consultant, educator, friend, and good will ambassador, an urgent invitation to come again was not to be denied. As a result, two-way traffic of educators, students, and teachers between North and South America has become a commonplace.

One of the most dramatic developments evolving from these cooperative associations and exchanges came to a climax in Cleveland in 1946. At this biennial convention, eight Latin American countries were represented on the Advisory Council on Music Education from the Latin American Republics, which convened under the sponsorship of the MENC in cooperation with the Pan American Union. The outcome was the organization of the Latin American Association of Music Educators—ALADEM—along similar lines to those of MENC.

In 1947, the international horizons of the MENC widened significantly when our associate executive secretary was delegated to go to Paris to serve as head of the Arts and Letters Section of the United Nations Educational, Scientific and Cultural Organization. The expansion of the MENC in international conferences, which began with the Second General Conference of UNESCO in Mexico in 1947, is continuing, and we are already looking forward to an International Congress of Music Education which is being tentatively planned for 1952.

+

Today inter-American exchanges of educators, teachers, and students have expanded into international musical and professional relationships that are gratifying in quality as well as quantity. The past few years have brought to our shores a steady increase of visitors from the Far and Near East as well as from Europe. We are meeting these educators and musicians in our colleges, in our cities and towns, and at our conferences. They are here to observe, study, and get ideas and plans for

putting music on a broader operational basis in their own countries.

In attendance at the 1948 Biennial Convention in Detroit were educators from France and Poland, as well as from Canada, Cuba, Mexico, Trinidad, Uruguay, Venezuela, Argentina, Brazil, Chile, and Peru.

Last spring (1949) at several Division conferences there were guests from Holland, Norway, and New Zealand. In our colleges during 1948 and 1949 there were visitors and students from China, Australia, South Africa, Belgium, Germany, Norway, Sweden, and Greece—to mention only a few of the many lands represented. And it is difficult to refrain from giving names and going into detail about the warm personal as well as professional relations that are rapidly developing between MENC members and these co-workers from afar.

The international picture would not be complete without telling you about a fairly recent project undertaken jointly by the Junior Red Cross and the Music Educators National Conference. One thousand albums of phonograph records have been sent by the children of the United States to the children of the world. Moreover, these recordings are neither commercial nor professional products. They are records of the singing and playing of selected groups of our own school boys and girls.

Even now, return gifts are coming from overseas. Recordings made by children from Ireland, New Zealand, and Germany have been received on behalf of the children of the United States.

+

None of these expanding cooperative functions would have developed without comparable growth from within. The period of the 1940's was marked by a veritable ferment of creative activity on the home front.

One of the most fruitful and promising ideas of the early part of this decade centered about the exploration, evaluation, and utilization in the schools of our indigenous musical resources. The outcome, which continues in present considerations and practices, is an increasingly intelligent usage and appreciation of American folk music. Also, the progress made by the Special Service Committee on Contemporary Music has been noteworthy. By coming together, American composers and music educators have discovered that they have mutual interests as well as common problems.

Another advance in thought and action came about when the MENC officially recognized the reciprocal relationships existing between musicology and music education. Our primary concern as music educators is with down-to-earth and intensely practical individual experiences in responding to, appreciating, and performing music. We need, therefore, to replenish ourselves from the surplus of insight and knowledge which is the peculiar advantage of the musical scholar or, put another way, the humanist in the field of music.

And to prove that musicologists are human as well as valuable MENC members, I would like to cite, first, our indebtedness to Charles Seeger for generous and helpful services far too numerous to list. One thing, however, that must be mentioned is the wise guidance which he has given and continues to give us in exploring the field of folk music of the Americas.

Another MENC musicologist member to whom we are also indebted for many valuable services is Harold Spivacke. He has made available to all who are inter-

Highly recommended....

for School Purposes



Considering an electronic organ?
Wurlitzer makes the only complete line of electronic organs—both single-manual and double-manual types. Prices from \$1095.

In this new era of the piano, into which we have been moving for the past several years, Wurlitzer has won high commendation for the contributions it has made in the fields of desirable dimensions, construction, and tone development.

Many schools and colleges have expressed this commendation in terms of Wurlitzer ownership, and, by experience, have found the Wurlitzer Piano worthy of recommendation to other educational institutions.

This results in continued growth of the excellent reputation that Wurlitzer is building, and is an important factor in the increasing popularity of Wurlitzer Pianos.

The instrument shown here may be seen at any Wurlitzer showroom. Or, descriptive literature will be sent upon request.

WURLITZER

World's Largest Builder of Pianos and Organs
Under One Name

The Rudolph Wurlitzer Company, DeKalb, Illinois. Executive Offices, Chicago, Illinois

ested the Archives of Folk Music in The Library of Congress.

The operations of the Koussevitsky Foundation are likewise under the auspices of The Library of Congress. Among the works to be commissioned by American composers will be some suitable for school use. In this Dr. Spivacke stands ready to cooperate with the Special Service Committee on Contemporary American Music. And, as chairman of the Special Service Committee on Bibliographies, he is compiling a list of writings and references on music education which will be, when completed, not only unique in kind but international in scope.

Another outstanding event in the decade just past was the establishment and acceptance of a "Code of Ethics" between the Music Educators National Conference and the American Federation of Musicians. The "Code," signed in September 1947, was a basis for clarifying issues pertaining to public appearances, broadcasting, and recording of school music organizations. Some of the immediate and practical results of this act have a direct bearing on several of the performing groups on the program of this 1950 Biennial Convention.

Something else in this connection which may affect future growth as well as the past and present practices of the MENC is the precedent established. The spirit and principles embodied in the "Code" were the outgrowth of long-standing policies based on the experimental practices of music educators who were members of both organizations. Participating in the discussions prior to taking official action were leaders from the field of general education as well as those representing music and labor. Health and strength can continue in the growth of our organization only when, as in this instance, collaboration between music education and the music industry are based on sound educational purposes and principles.

Everything up to this point comes to focus on expansion of another order—namely, certain specific and inevitable extensions of long-range MENC operational plans and mechanisms. During the 1940's the broadening base of social and educational functions of music together with the consequent rise of multiple activities and responsibilities called for wider participation on the part of general MENC memberships. From the effort made to meet this demand emerged the 1944 Widening

Horizons Curriculum and Special Service Committee set-up. This plan, in turn, necessitated a parallel extension and distribution of certain operational units of the organization.

Some of the changes affecting certain mechanical details of our far-flung organization have been made neither arbitrarily nor suddenly. As a matter of fact, the seemingly new National-Division-State networks of interrelating lines of responsibility is a design that has been in process of development for the last two decades. It simply reached a culminating point during the war and postwar period. During the beginning war years, it was reasonably clear to officers and leaders that they were facing a dilemma. On the one hand, it was essential to coordinate and consolidate the gains of prewar periods. On the other hand, and concurrently, they were obliged to act as architects of structural plans in keeping with the expanding services of music education.

Another link in this chain reaction of MENC developments is an ambitious program of publications which began with the *Music Education Source Book*, now in its third printing. The book *Music Rooms and Equipment* is in demand, as is the book *Piano Instruction in the Schools*, the pamphlet *Films for Music Education*, and a list of other publications. Several brochures pertinent to vital aspects of music education are in preparation, one of these being *The More Effective Utilization of Audio-Visual Aids*.

+

In concluding, it can be said that music education came of age in this most strenuous of all decades that has brought us to the halfway mark of the century. The adolescence of the MENC is over; we have come to maturity with all of its responsibilities. Promises for the future can be seen as we finish viewing in retrospect the outstanding achievements of these four decades.

We do and must believe that the life and influence of the MENC that has grown through these years will never be stilled. We must and do believe with those founders in Keokuk, nearly a half century ago, that creative ideas and vital human purposes are infinite; that from the everlasting impulse to re-create, to be reborn, to grow, to reach for the stars, flows endless new life.



West Virginia All-State College Orchestra, Huntington, January, 1950
(See "Symphony for a Day," page 49)

Student Achievement *more* Teaching Load *less*



... AS DEMONSTRATED IN CAREFUL STUDIES
AT NORTHWESTERN UNIVERSITY

Now there is a practical way to do what many of our leading educators have always wanted to do:

Speed the achievement and lessen the tedium of necessary drill work—give our best teachers more time for more preparation and more effective work. Dr. Frank B. Cookson conducted an important test among music students at Northwestern University. He employed, in his methods, a Soundmirror tape recorder, to take down material he wanted his students to have. By putting the work *on tape* and

making the tape available in the music school library . . . he had to do *only once* what at one time would have been almost interminable repetition. Yet the students advanced at nearly twice the normal rate.

Whether your interest is dramatics, speech, stenography or other subjects, the same studies described in Dr. Cookson's report will be of great and perhaps valuable interest. A copy will be sent without charge to any accredited person in education. Please use the coupon below.



NEW Educational Model SOUNDMIRROR now ready for school use

Specially designed for school use. High fidelity. High power output for quality tone. Famous RCA high quality accordion cone speaker. Plenty of volume without other amplification in average classroom. Carrying handles make it practical for one or two students to carry from room to room. Cabinet in blond or brown mahogany. Priced for the school budget. Send coupon today.

SOUNDMIRROR®

BY *Brush...*

for more than 10 years leaders in magnetic recording

REPORT FREE TO TEACHERS

THE BRUSH DEVELOPMENT COMPANY, Dept. M-56
3405 Perkins Avenue, Cleveland 14, Ohio

Please send me, without obligation, the report on "Recordings and Self Tutoring" in classes where the SOUNDMIRROR was used.

Name

Address

City Zone State

Name of School

Type of Work



New Titles
in the
**UNIVERSITY of MICHIGAN
BAND SERIES**

Edited by William D. Revelli

PAUL CRESTON *Zanoni, Op. 40*

A tone poem especially written for the University of Michigan Band Series by one of America's most successful composers.

Full band with full score	8.00
Symphonic band with full score	11.50

CESAR FRANCK *Symphony in D Minor (First Movement)*

Never before published for band. Arranged by Vernon Malone for the University of Michigan Band Series.

Full band with full score	9.00
Symphonic band with full score	11.50

PERCY GRAINGER *Ye Banks and Braes O' Bonnie Doon*

This band arrangement of the Scottish folk song may be used together with Grainger's choral version (Schirmer Octavo No. 8068).

Full band with full score	3.00
Symphonic band with full score	5.50

GEORGE FREDERICK MCKAY *Three Street-Corner Sketches*

Three short pieces written especially for the University of Michigan Band Series: A Window Shopper, Whistling Newsboy, and Daydream.

Full band with score	7.00
Symphonic band with score	10.00

ARNOLD SCHOENBERG *Theme and Variations, Op. 43a*

This work, originally commissioned by G. Schirmer for school bands, is not written in Schoenberg's twelve-tone style. It is in G minor. The orchestral version has been successfully performed by many major symphony orchestras.

Full band with full score	10.00
Symphonic band with full score	15.00

VIRGIL THOMSON *A Solemn Music*

This work was commissioned by the League of Composers for the Goldman Band. It has been played with great success by many bands.

Full band with full score	5.50
Symphonic band with full score	8.50

G. SCHIRMER, Inc.

NEW YORK 17: 3 East 43rd Street
BROOKLYN 17: 275 Livingston Street
CLEVELAND 14: 43 The Arcade
LOS ANGELES 14: 700 West 7th Street

"Band music,
too,
can be good
music"



Research Studies in Music Education

Reported by WILLIAM S. LARSON

THIS is the second of a series of abstracts of research studies in music education reported by Dr. Larson (the first abstracts appeared in the February-March 1950 Journal), and follows his general review of research activities in music education published under the title of "Investigative Activities in Music Education" in the April-May 1950 Journal. Chairman of the Eastman School of Music's Department of Music Education and school psychologist, Dr. Larson is a member of the MENC Music Education Research Council, and compiled the Research Council Report, "Bibliography of Research Studies in Music Education."

Curricula for Instrumental Teachers

Dezort, Francis J. *A Critical Evaluation of the Curricula of One Hundred Institutions Training Teachers of Instrumental Music*. M. S. Duquesne University, 1946.

The purpose of this thesis was to define the nature of the problems arising in the teaching of thirty experienced instrumental teachers and to determine the adequacy of the treatment of these problems in the undergraduate training period of one hundred institutions training teachers of instrumental music.

It was found that a total of seventeen different degrees are being granted by the one hundred institutions. Twenty-five of the twenty-seven schools offering a specialized course of study for instrumental supervisors grant, in addition to the degree, a diploma or certificate in instrumental music.

Twenty-seven of the one hundred schools require a specialized course for the instrumental major. Four of the one hundred schools require a five-year course of study leading to a degree.

This study shows that in the field of applied music there is considerable unanimity among the institutions. Seventy-five schools require private instruction on a major instrument. Forty institutions require the ability to play the piano. All one hundred require the completion of a course in harmony. Forty-seven require counterpoint, and twenty-six have a course in composition. Sixty-four require a course of ear training. Twenty-nine require only general methods in their undergraduate curricula.

The conclusions reached were:

- (1) More time is needed in the undergraduate period of music teacher training.
- (2) Institutions should present specialized curricula for the training of instrumental teachers.
- (3) A standard baccalaureate degree for music teachers should be adopted by all institutions.
- (4) Instruction on all instruments should be required in the course of study for instrumental teachers.
- (5) Instruction in instrumental repair should be included in the undergraduate course of study.

New Sight Singing Method

Kunkle, Robert F. *A Direct Approach to Sight Singing*. M. S., Duquesne University, 1946.

If a better method of sight singing were employed, the author of this thesis contends, school choruses should be able to learn a more varied program, spend more time on choral effects, sing in a spontaneous manner, and greatly increase appreciation and sensitivity to music.

After making an examination of the methods now in use, three—Tonic Sol-Fa, Stationary Do, and Instrumental—were selected as having a contribution to make to a new system. The best feature of each, from the author's point of view, was welded into one method called the Direct Approach.

This new method presents only a few notes at a time centering around a home-tone and uses no syllables. The home-tone is taken from the Tonic Sol-Fa Method and the elimination of syllables from the Stationary Do; the idea of presenting only a few notes at a time is a carry-over from the Instrumental, the system which has served as the basis of the Direct Approach Method.

The author asserts that the instrumentalist is a better reader than the singer because he does more home practice; to secure like results from the singer, one must give him sufficient and appropriate material for self-motivation. Examples of such material are included in the thesis.

Toward Band Improvement

Scarci, Lou A. *An Evaluation of Necessary Practices and Procedures in High School Band Organization*. Duquesne University.

With the proper usage of the points "Formulating Habits" and "Musical Values," there is much one can teach the student in fields foreign to music. It is with these points that the teacher begins to develop the student's character, study habits, interest, training for citizenship, and viewpoint toward his entire educational program.

The general weakness in the teaching of the points "Tone Production" and "Accuracy" are the desire for quantity in lieu of quality and the lack of sufficient stress upon the importance of listening. The students are permitted and often encouraged to acquire an extensive range—with little regard for tone production or intonation.

It has been pointed out that one of the best techniques to follow in the teaching of range or tone production is that of insisting that the student practice softly and play only those tones which he can produce easily and freely with good tone quality and intonation. The increase of range is of secondary importance and acceptable only when the student's embouchure and equipment will permit the increase.

Interpretation, phrasing, taste, style, nuance—all of these ingredients and many more are a part of musicianship. In high school bands, the teachers are vulnerable to the extent that students too frequently fail to realize the importance of these points and the necessity of learning them. On the other hand, many teachers fail to realize the necessity of presenting these teaching points and their elements. When both students and teachers agree upon the importance of developing a program to emphasize the factors mentioned, and set forth to carry it out, the high school band will show a decided improvement in performance.

Music Preparation for Elementary Teachers

Stroessler, John H. *Music Teaching Competencies of Stanford Elementary Credential Candidates*. Ed. D., Stanford University, 1949.

The purpose of this study was to determine the amount, kind, and quality of music education needed to adequately prepare elementary teachers to teach their classroom music.

The general procedure followed these steps: Published statements concerning the music teaching competencies of elementary teachers were analyzed. The abilities recommended in these sources were selected and organized into a comprehensive list through a series of consultations with Stanford School of Education faculty members. The list of competencies was restated in operational terms, following which it was submitted to a jury of California music educators who were asked to rate each factor as to its importance in the music preparation of elementary teachers. Certain items on the list were accepted as objectives for a course in music education, and activities and experiences were set up to implement the attainment of the course objectives. An ongoing program of evaluation was instituted utilizing a variety of tests and measures which were developed for the purpose. The resultant data were analyzed in appraising the effectiveness of the course experiences.

In order to improve future offerings of the course, the following modifications were found desirable:

- (1) More practice in teaching the other class members.
- (2) More contributions from outside music people.
- (3) More observing of classroom music in schools.
- (4) More interviewing of successful music teachers.
- (5) More attention to the musical characteristics of children.
- (6) More singing and other music participation.
- (7) More attention to developing skill in reading music with syllables and numbers.
- (8) An expanded supplementary selected reading list.

The following recommendations were found to be pertinent to the improvement of the over-all program:

(1) The number of units of work required should be increased in order further to develop student's skills and abilities in music.

(2) The required preparation in music and music education should not be concentrated in one quarter, but should be dispersed over several years in a developmental program.

(3) Credits earned in non-lecture music courses should be accepted for the fulfillment of Humanities requirements in the Lower Division.

(4) Candidates should be advised to enroll in music courses which are particularly applicable to their needs as prospective elementary teachers.

(5) The pianistic abilities of candidates should be redeveloped along functional lines.

(6) Increased opportunities should be provided for candidates to engage in active musical performance.

(7) In order to provide the framework of a more effective over-all program, the following pattern is recommended:

- (a) Orientation in Music and Art. A three-unit course acceptable for the fulfillment of Humanities requirements in the Lower Division.
- (b) Music Fundamentals for Teachers. A three-unit course to be taken in the Autumn Quarter of the Junior year.
- (c) Elementary School Music Materials. A two-unit course to be taken in the Spring Quarter of the Junior year.
- (d) Elementary School Music Curriculum. A two-unit course to be taken in the Winter Quarter of the Senior year concurrently with experience in practice teaching.
- (e) Practice Teaching. Candidates should have opportunities to do practice teaching in music at least equal with opportunities in other school subjects.

California County Music Programs

Curry, Marion A. *County School Music Programs of California*. M.A., Stanford University, 1949.

This study was a survey of the condition of music education as it existed in elementary schools in the counties of California. Official documents and the writings of authorities were consulted, and questionnaires were used to gain information in the areas of teacher certification, teacher training, state and county supervision, courses of study, textbooks, and supplementary materials.

The following plan of action for improving music education in the elementary schools of California was recommended as an outgrowth of the investigation:

- (1) Appointment of a state supervisor (or consultant) of music to unify the state in matters of music philosophy and instruction.
- (2) Revision of the State Guide in Music Education.
- (3) Replanning of the distribution of state-adopted music textbooks.
- (4) Statement by the Office of Education of a specific time allotment for music education in elementary schools.
- (5) Setting of a minimum standard of eight units in music education for general elementary credential requirements.
- (6) Provision of music guidance for every county and large school district in the state.
- (7) Revision of music curricula in county and district courses of study.
- (8) Placing of more emphasis on audio-visual aids in music and better coordination with that department.
- (9) Extended and better use of supplementary music materials.
- (10) Provision of more adequate in-service training facilities in music for elementary teachers.

Relation of Music Achievement to Background

Eagan, Thomas E. *Relationship of Music Achievement and the Home and High School Music Background of College Music Majors*. M.A., Stanford University, 1947.

The purpose of the study was to obtain information concerning the music background of music students registered at San Jose State College, and to determine whether their secondary school music environment had hindered or aided their college achievement in music. Two hundred music majors were studied with the use of questionnaires and by observation over an eight-year period. The data which were obtained appeared to justify the following conclusions:

(1) The majority of the two hundred students took private music lessons outside of school time while they were enrolled in high school.

(2) The more instruments the student studied privately during high school, the better his grades were in college instrumental study.

(3) The study of only one instrument privately contributed nothing to college achievement in instrumental study.

(4) The more pianos available in high school for practice purposes, the better the student did in college instrumental study.

(5) College grades in vocal study were higher for those who had some singing experience in high school.

(6) Private vocal lessons during high school contributed immensely toward achieving better grades in college vocal study, while more than one year of high school singing experience contributed little.

(7) The time spent beyond one year of high school music theory study contributed little toward the achievement of high grades in college music theory.

(8) The time spent beyond one-half year of high school music history and appreciation contributed nothing toward the achievement of high grades in college courses in like subjects.

(9) The number of music teachers employed in the high school contributed proportionately to student success in college music.

(10) Special music buildings, rooms, and practice rooms did not contribute much toward the student's achievement in college music.

(11) A piano in the home, or a piano background, was not indispensable for success in college instrumental study.

(12) Music literature in the home or home recordings did not contribute much toward success in college music.

(13) Home radios contributed a great deal toward success in college music.

(14) Children of musical parents did better in college music than did children of unmusical parents.

(15) Pupils coming from homes with singing parents achieved higher grades in college music than did those students coming from homes where parents were instrumentally trained.

(16) Musical background helped a student succeed in college music; however, this background could be achieved privately and outside of high school.

(17) The students with the highest general intelligence ratings received the highest grades in college music.

School Music in New York

Columbus, Frank J. *A Study of Current Practices in School Music in the Public Schools of New York State*. M.A., Eastman School of Music, 1949.

The purpose of this study as stated by the author was to determine what is being done in and by the public schools of the State of New York in presenting music to their students. It presents not what should be done ideally, but what is being done practically.

For the purpose of this study, data were collected by means of a questionnaire sent to two hundred selected schools in the State of New York. The selection of these schools was based on the degree of activity of the music program, the size of the school, and the geographical location. The questionnaire had a large return and was answered by teachers in the field of music education. A great number of the answers represented practices tested by years of experience.

These schools were divided into three classifications: the small school having a total registration under 500, the medium-sized school with between 500 and 1,000 students, and the large school having a registration of over 1,000. These classifications were made in order to make possible a comparison of an individual system with others similar to it. The vocal and instrumental music program of the elementary, junior, and senior high school was considered in each division.

The study reveals that the imaginary average small school has an enrollment of 337 pupils; employs 19 teachers, 1 of them a music teacher; has a music budget of about \$500, and tends to be centralized.

The imaginary average medium-sized school has an enrollment of 674 pupils; employs 33 teachers, 2 of them music teachers; has a music budget of about \$850, and a strong tendency to be centralized.

The imaginary average large school has an enrollment of 1,298 pupils; employs 58 teachers, 2 or 3 of them music teachers; has a music budget of \$1,400, and a tendency to be centralized.

It was revealed that fewer than 8 per cent of the small high school maintain orchestras because of the small enrollment and the number of activities undertaken by the teacher in the small school. Over 50 per cent of the large schools indicated that they offer instruction on stringed instruments and maintain an orchestra.

Only a few schools—these were in the large school category—indicated that classroom teachers participate in the elementary vocal music teaching. The author believes that the participation of the classroom teacher would improve the whole music program in two ways: (1) the children would receive more instruction in music, and (2) the music supervisor would have more time to devote to activities demanding the specialized training he or she possesses.

NOW! SELMER (PARIS)

Saxophone • Clarinet • Trumpet

NEW REDUCED PRICES

SAVE YOU \$25 to \$85

Savings on other models up to \$100!



Now you can own a genuine handmade Selmer (Paris) Instrument for little or no more than you would pay for a mass-production product!

These new-model Selmers are without question the finest instruments ever to bear our name. And now you can own one at a price that saves you \$25 to \$85 on a saxophone, clarinet, or trumpet... and as much as \$100 on other models!

Why are these prices possible? One reason is the recent adjustment in the values of European currencies. A more important reason is the steadily increasing popularity of Selmer (Paris) Instruments. Increasing sales have enabled us to reduce handling costs. The savings are being passed on to you through substantial price reductions on the new-model, better-than-ever Selmers.

The world's great players and directors, symphonic and popular, agree: A Selmer frees you of all considerations except musicianship... helps you realize your greatest musical possibilities.

See your Selmer dealer today and ask him about the new moneysaving prices. Then try a Selmer and discover how much better you PLAY!

NEW, FREE SELMER CATALOG — SEND FOR IT!

ASK YOUR SELMER DEALER
ABOUT THE NEW LOWER PRICES



SELMER (Paris) Super-Action Saxophones
Now... for little more than 10% over the cost of an ordinary sax... you can play Selmer! The choice of 80% of the highest-paid players. Gives you extra years of stand-out performance.

SELMER (Paris) Clarinets

Newest models now priced no higher than several ordinary makes—yet they are genuine Selmers. Hundreds of the world's most famous artists choose this clarinet.

SELMER (Paris) Trumpets

Own one now at a price no higher than that for several mass-production makes! The unequaled flexibility, with the delicately hand-tapered bell, will thrill you.

SELMER (Paris) Woodwinds

Every Selmer woodwind now costs you less, including alto, bass and contrabass clarinets, oboes, English horns. **SCHOOL BANDMASTERS:** Be sure to investigate these new prices!



SELMER, Dept. J-51, Elkhart, Indiana

Without obligation, send me your free color-illustrated booklet and new lower prices on all Selmer (Paris) Instruments.

Name

Address

City Zone State

"MUSIC FOR EVERYBODY"



Get-Together Songs Get-Together Hymns

Two 128-page Collections for
Group Singing in Church, School,
Home, and Community



"Get-Together Songs." 30c a copy; contains 246 songs that everybody sings. (Editions for T.T.B.B. and S.S.A. are also available, at 50c a copy.) The book contains the following topics:

Love and Sentiment	Plantation Songs and Spirituals	Patriotic
Stunt Songs of All Kinds	Folk Songs	Pep Songs
Hymns and Carols	Humorous and Parodies	Rounds

"Get-Together Hymns." 30c a copy; contains well over 200 standard hymns. Listed by topic, they include carols, communion hymns, patriotic, missionary hymns, hymns for children and young people, and all the "good old stand-bys."

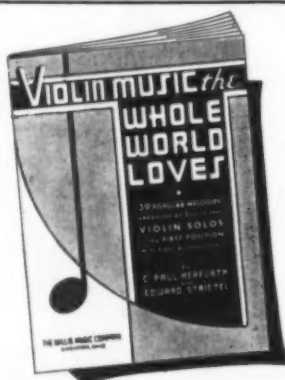
At the prices given above, no family, no musical or social group can afford to be without copies of these collections. Sent on approval upon request.

LORENZ PUBLISHING CO.

209 S. State St.
Chicago 4

501 E. 3rd St.
Dayton 1, Ohio

50 Walker St.
New York 13



Four Books That Present Music for Everybody

VIOLIN MUSIC

The Whole World Loves
39 popular melodies arranged as
easy-to-read Violin Solos in the
first position with piano accom-
paniment. By Herfurth and
Strietel \$1.00
CORNET MUSIC *The Whole World
Loves*, Werten .75
MUSIC *The Whole World Loves*, Wal-
lis-Weber 1.00
PIANO DUETS *The Whole World
Loves*, Wallis 1.00

Write for our complete catalogue!

The Willis Music Co.

124 East Fourth Street Cincinnati 1, Ohio

DON'T PLAY WITH FIRE

NO FLAME — NO DRIPPINGS
STRAYLINE'S SAFETY CANDLES



Color
disc for
colored
lights.
Pipe
lighted
prism
cut
plastic
flame.

USED BY SCHOOLS, COLLEGES
CHURCHES, CHOIRS & ORCHESTRAS
LAST FOR YEARS

Complete with batteries and color disc.
\$15.00 doz., 2 doz. or more \$14.75 doz. plus
postage. Sample \$1.50 postpaid.

STRAYLINE PRODUCTS CO.
63 Main St., Dobbs Ferry, N.Y.

FINE GRENADILLA WOOD LINTON OBOES

AT
YOUR
MUSIC
DEALER

**CRACK
PROOF
GUARANTEED**

LINTON MFG. CO., INC.
ELKHART, INDIANA
MAKERS OF FINE OBOES AND BASSOONS

Popular Music

CONTINUED FROM PAGE THIRTY-THREE

I shall now answer some of the common objections that music teachers raise to having these specialized groups. They say it makes for:

(1) Professionalism—playing outside school for money and scorn of school units. This can be headed off by good leadership and proper organization from the beginning. In any event, under the code, a school orchestra cannot accept professional engagements.

(2) Poor tone quality—vocal or instrumental—imaccurate playing, especially rhythmic distortion, pitch distortion, and sloppy articulation. All of this can be avoided by the alert and well-trained teacher who will not tolerate poor musicianship in the popular groups and who can teach students to differentiate styles to suit the situation, just as must be done anyway in a regular band or orchestra.

(3) Unbalanced tastes—going overboard for popular music comes from overemphasis upon this type of music or from a weak setup of the regular music courses, or a teacher poorly equipped in the classical field. The wise teacher will not overemphasize his musical organizations to the point where they will be detrimental to the other groups.

Summary and Conclusion

Why use popular music in the schools at all? Let us summarize the answers to that question:

(1) Because young people are interested in it, and interest is a vital influence in learning.

(2) Because it can be made an important part of their social life. This, too, is a potent influence in learning.

(3) Because musical techniques and skills, along with appreciations and concepts, can be acquired through popular music.

(4) Because popular music has many practical uses in school and community functions, recreation, and entertainment. It affords opportunities for continued musical activity after graduation, and the chance to acquire skills and experience for vocational training and earning of money during college, etc.

Recommendations:

(1) The teacher should be well-equipped to handle various phases of popular music intelligently.

(2) Overemphasis on popular music must be guarded against; the purpose of education is not just to entertain, or to follow the student's desires based on his own limited experience and present situation alone. The teacher must seek to elevate taste, deepen discrimination, and broaden the student's musical experience. Too much time must not be spent on popular music particularly in the regular music courses and groups, as there is too little time already for the vast amount of music to be taught. Because of the relatively low intrinsic value of much of the popular music, only a small fraction of time should be allotted to this music in the regular classes. Nevertheless, it should be used to some extent.

(3) Materials should be carefully evaluated. Some arrangements are of poor quality or are not fitted for the particular group. The music for the dance orchestra is usually fairly well arranged, but even that must be well chosen. Songs with suggestive lyrics should not be used.

(4) Popular music works best in specialized groups, and some can be used in assembly singing. In appreciation or theory classes, it may occasionally be used to illustrate elements of music such as form, melody, harmony, rhythm, tone color, arranging, style, etc. It should be strictly limited, however. If the students seem to prefer popular records, the teacher, without saying anything, should contrive to play a popular record and a well-chosen classical record many times. The relatively simple appeal of the popular selection will pall as the understanding and appreciation of the classical grows.

(5) The alert teacher will prevent the incorrect transfer of certain styles and techniques by teaching the student to correctly differentiate from the very beginning.

Here are a few parting words for the still unconvinced. Don't be too quick to condemn popular music because it is temporary. Remember that this short life is largely the result of terrific plugging of the music by radio and juke box night and day until it wears out. I wonder how long some of our art songs would last under such treatment? Before the advent of these devices, a popular song lasted much longer. Many popular songs of even fifty or sixty years ago are still being sung, played, and enjoyed today. They are well represented in community song collections and service club song books.

Remember also that often the popular song is to the classical piece what the cartoon is to an art picture or a newspaper story to a literary work, in that it is timely and refers to certain events, the passing of which date the song. Who would say the newspaper of a year ago was worthless just because it is no longer read today?

Cheap Trash and Sacred Trivia

Many a teacher who scorns popular music as cheap trash is using a lot of non-popular music which is much worse by any musical standards. One has only to see the large amount of vocal and instrumental music being printed and sold that is not even as good as many a popular arrangement. Many church choirs perform anthems which come under this category.

Much music which is accepted in the standard repertoire today was in the popular category in a former time. The gavotte, minuet, polonaise, and waltz have lived on, so why not the square dance and the fox trot, rhumba, etc.? The Strauss waltzes and the Sousa marches are also cases in point.

Thomas Tapper, in his article appearing in *Etude Magazine* in April 1942 entitled, "Has Today's Popular Music A Place in the Modern Teaching Repertoire?" asks: "Is popular music something that the young must be guarded against as we protect them from the mumps and measles, or is it so characteristic of the time that it has within it something of real value?" He answers by saying that that which pleases through a happy combination of melody, rhythm, and harmony, and whose title or lyric is not vulgarized should be used, by all means. He adds that some popular songs and arrangements which reach a level of expression as high as some classics are really worth while. He doesn't worry about the corruption of young tastes because he says, "The trivial will gradually disappear from their interest."

In conclusion, the big, general aim should be to develop standards of taste and evaluation, along with wide knowledge, which will abolish the intolerance or musical bigotry that now infests both sides of the fence and finds its ridiculous extreme in musicians who scorn Strauss, or Tchaikowsky, or Verdi, or even Wagner and give the impression that only the music of a certain composer or era is worth anything at all. The need is for broad experience along with wise guidance. The answer to the question, "How shall we handle popular music in the public schools?" is: Use it, do not condemn it; but handle it with care.

The Artist's Choice in FLUTES and PICCOLOS

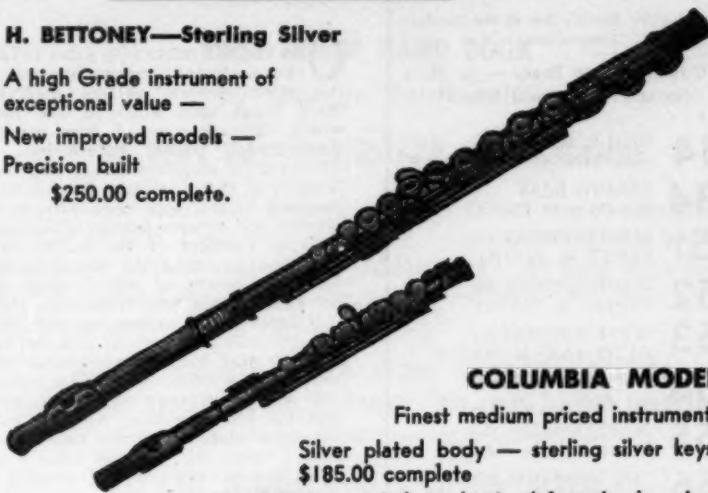
H. BETTONEY—Sterling Silver

A high Grade instrument of exceptional value —

New improved models —

Precision built

\$250.00 complete.



COLUMBIA MODEL

Finest medium priced instrument.

Silver plated body — sterling silver keys.
\$185.00 complete

CADET— Made and priced for school work.
Silver plated — \$135.00 complete.

Send for literature and prices — Immediate deliveries

THE CUNDY-BETTONEY CO., INC.

Hyde Park, Boston, Massachusetts

Available Now!

KEYNOTES To Music Fundamentals

It's Thompson and Nordholm's new workbook on music fundamentals. Ideal for music education classes. Ties in perfectly with Chapter One on theory, KEYS To Teaching Elementary School Music. Order KEYNOTES on approval.

75c

See your local music dealer or write directly to us.

Paul A. Schmitt Music Co.

THE GREAT MUSIC STORE OF THE NORTHWEST
88 South Tenth St. • Minneapolis 2, Minn.

BELWIN

DOLLAR BOOKS

For All Instruments

Containing the World's best known Standard Compositions

Each Book — 150 Pages — or More (except 78 Marimba Solos)

- 34 VIOLA SOLOS with PIANO
- 34 STRING BASS SOLOS with PIANO
- 51 MASTERPIECES for FLUTE & PIANO
- 52 MASTERPIECES for VIOLIN & PIANO
- 53 MASTERPIECES for ALTO SAX. & PIANO
- 54 CONCERT PIECES for PIANO (Med. dif)
- 55 MASTERPIECES for Tenor SAX. & PIANO
- 56 MASTERPIECES for Bb CORNET & PIANO
- 57 MASTERPIECES for PIANO (Medium)
- 58 MASTERPIECES for Trombone & Piano
- 59 MASTERPIECES for Bb Clarinet & Piano
- 71 RECITAL PIECES for PIANO (easy)
- 72 OBOE SOLOS with PIANO
- 76 BASSOON SOLOS with PIANO
- 78 MARIMBA SOLOS Two Books @ \$1.
- 80 CELLO SOLOS with PIANO
- 82 FRENCH Horn Solos with PIANO
- 107 VIOLIN SOLOS with PIANO

BELWIN, INC.

43 W. 23rd St.

New York 10 — N. Y.



PICTUREPHONE

Portable music record player. New engineering methods produce unbelievably high tone quality. Compares with consoles at ten times the price. "The finest record player I have ever heard." Clear, brilliant, crisp. You hear each instrument distinctly. Every listener enthusiastic. Especially suits your music department. All speeds—78, 45, 33 1/3 rpm. Write today.

O. J. McCLURE TALKING PICTURES
1119 W. Washington Blvd., CHICAGO 7

Suggestions to Band Directors

FRED A. HOLTZ

ONE CANNOT SPEND fifty years following a career in various branches of the music business without observing many things upon which to base ideas which, although some of them may be controversial, should, nevertheless, be submitted for consideration and appraisal. Thus it is that I submit the following thoughts in the hope they may be of interest, and of some benefit, to the hard-working members of the MENC who have brought about the almost-miraculous development of school bands and orchestras in the past twenty-five years.

It doesn't seem so long ago that there was generally prevalent the idea that here or there was born an exceptional individual with a special aptitude for music—and this was often construed to mean that the person wasn't "worth a hoot" for much else. From my own experience I know this, because when I decided to give up the idea of carrying on as a professional musician and get into business, I almost failed to get the job because they feared that I, being a musician, would not "make good." I might add that I did make good and left that company only when I joined the Martin Band Instrument Company.

Today, in comparison with that day, there are thousands of successful men and women in all professions and walks of life who played in school bands and orchestras to demonstrate conclusively that participation in school music benefits pupils both mentally and physically. And the many students who "played their way through college" give testimony as to the financial benefits. All of which demonstrates, I believe, the fact that music in our schools should be considered cultural rather than vocational. Those students who have unusual aptitude for and interest in musical careers—either teaching or performing—usually give evidence of this long before they come to the end of their high school days and thus can have their "higher education" directed to prepare them adequately for the field of their choice.

Another fallacy long since exploded by you good MENC people was the belief that children born in certain European countries possess more musical talent than do our American-born boys and girls. Nowhere else in the world have there been juvenile musical organizations to compare with the hundreds—I should say thousands—of fine bands and orchestras developed in our American schools, and which have reflected so much credit upon our American educational system.

Since music in our schools is cultural rather than vocational, it follows that everything possible should be done to

bring about more general participation so that more pupils will derive the benefits which have heretofore been limited to too few of the total number of children. I have always maintained that the gauge of success of a music program in a school is not so much the performance of the band and/or orchestra in winning contests as it is the percentage of the total student body enrolled in the various musical activities. This is not to say that fine bands and orchestras are not desirable—of course they are, as an outward manifestation of greater work done inside the school.

Many instrumental instructors will immediately protest, and reasonably so, that they already have more to do than their limited time allows. The answer, recognized for many years by MENC leaders, is that more—many more—young people should be interested in school music as a life work. I know of several instances where, since properly-accredited teachers are not available, capable local teachers are employed to assist the music supervisor and to work under his or her supervision. Certainly this is much better than to deny participation to many youngsters on the plea that there is no room for them in the school's music program.

To encourage this more general musical participation, it is important, I think, to preserve for the students all the fun they can get out of their music. I remember being told by Professor Joseph Casasanta, then director of music at Notre Dame, that a number of young chaps who had played in their high school bands at home were reluctant to enroll in the Notre Dame Band because they had had to work so hard at music in high school that they didn't want any more of the same in college. What, do you suppose, such men would tell their own children in years to come when the youngsters bring up the idea of joining the school band or orchestra?

So, I repeat my suggestion that everything be done to keep young people happy with music, even though some of them might not play as well as you would like them to. I heard Sigmund Spaeth once say that what America needs is "a million more bad piano players." It follows that the more youngsters there are who take part in school music now—and enjoy it—the more parents there will be in the future who will be eager to have their children take part in school music activities.

Another way to insure the future of the school music program is to see to it that graduating members of school bands and orchestras who remain at home after graduation do not have to sell or store away their instruments because there is no place for them to play. Every town should have a band and an orchestra in which these graduates may continue to play. And even though the school music supervisor may not have time to devote to the project himself, he can interest some of his recent graduates and his Music Parents Club in the idea and see that they carry it out. Just get it started, then let others carry on! Perhaps a local

More than fifty years ago, a youngster in Huntington, Indiana, was given a cheap "fiddle" for Christmas, and although this did not lead to his becoming a violin virtuoso, it did lead to a lifetime of work in and for music—as a player, salesman, and manufacturer—which last occupation culminated a year ago in the retirement of Fred A. Holtz from the presidency of the Martin Band Instrument Company and The Pedler Company of Elkhart, Indiana. A life member of the MENC, Mr. Holtz was president from 1933-47 of the National Association of Band Instrument Manufacturers and has now cooperated in sending in the following "observations" to the JOURNAL.

civic or fraternal organization would be interested in sponsoring the organization as a civic betterment project.

I have often thought that if I had a high school band, I'd have at least a part of it outside the school every nice morning playing a couple of snappy marches and our National Anthem—as a bit of a patriotic ceremony for the raising of the school flag. This would start the day off right for teachers and pupils, as well as for all others within hearing distance—and chances are that an ever-increasing number of people would arrange to be down by the school at this time.

Since this "morning music" would require but a limited number of players, all the enrolled instrumentalists could be divided into several band groups—each handled by a senior band member as student director—which would take their turn at playing. (One week on duty and so many weeks off.) Can't you see how this would "sell" your band to the town and what it might mean to many good people who probably get little, if any, opportunity to hear your band?

There is something else I've often wondered about, and that is: why are students sent out on parade with French horns and why do not more bands have upright altos for marching? When I was a member of the United States Military Academy at West Point back in the early days of this century, our horn players all used upright altos on parade, and the oboe and bassoon players also "doubled in brass" in order to protect their embouchures and because they couldn't be heard anyway on their regular instruments. The small and thin, sharp-edged mouthpiece of the French horn makes it practically impossible to play the instrument satisfactorily while marching; the shape of the instrument precludes its being heard well amid the cornets, trombones, basses, etc.; and, besides this, there is the ever-present risk of injury to the lips of the player. It is much safer when the horn players are given bell-up or, preferably, bell-front altos, and the alto parts can then be heard along with the other sections of the band.

My sincere regards to the many fine folks in the MENC whom I have met and with whom I have worked ever since the first contests in Chicago back in 1923. I will deeply appreciate your comments on any of the foregoing, either "fer or ag'inst."

Mr. Holtz's address is 315 East Crawford Street, Elkhart, Indiana.

Research Studies

SUPPLEMENTING the catalog of research studies in music education, published in 1948, a listing of research studies recently completed will be published in a fall issue of the Music Educators Journal.

The Music Education Research Council requests graduate students and heads of graduate departments of colleges to notify the undersigned regarding any such studies which should be considered for inclusion in the listing.

Please supply the following information: title, name of author, degree, name of the institution granting the degree, date of completion of study.

—WILLIAM S. LARSON, *Chairman Music Education Department, University of Rochester, New York.*

VOLKWEIN'S

FIRST GRADE BAND BOOK

by George Southwell

24 VERY EASY PIECES FOR YOUNG BANDS

It's easy to start bands with this book. Interesting music of good quality, full of snap and life with a melodious swing. • Eleven marches, four waltzes, a galop, several national airs, and other numbers. • All parts march size except first violin and piano-conductor which are octavo size. • This book turns beginners into playing bands within a short time.

MORE BANDS HAVE BEEN STARTED WITH GEORGE SOUTHWELL'S FIRST GRADE BAND BOOK

than with any other beginner's band book ever published.

OVER 1,000,000 COPIES SOLD

Full Instrumentation

Piano-Conductor \$1.00

Other Parts .40

EXAMINE COPIES AT YOUR DEALER'S OR SEND DIRECT TO THE PUBLISHER

Order all your music, accessories and
musical instruments from

Volkwein's

Music Publishers and Dealers

632 Liberty Avenue

Pittsburgh 22, Pa.

Convenient, dependable, efficient—

EMB School Music Service

Instrumental teaching materials, texts, literature, supplies, operettas, band, orchestra and choral music of all publishers.

EDUCATIONAL MUSIC BUREAU, INC.

30 E. Adams St., Chicago 3, Ill.

ROBBINS MUSIC CORPORATION

*Announces
With Pride*

**AN IMPORTANT
NEW TEXTBOOK**

CHORAL ARRANGING

for
SCHOOLS, GLEE CLUBS
and PUBLICATION



By

HARRY ROBERT WILSON

PROFESSOR OF MUSIC EDUCATION
TEACHERS COLLEGE, COLUMBIA UNIVERSITY

Price \$3.50

AT YOUR DEALER OR DIRECT

INDEX

- Chapter I THE GIST OF CHORAL ARRANGING
- Chapter II CHORAL RESOURCES
- Chapter III BASIC TECHNICAL CONSIDERATION
- Chapter IV MODERN CHORAL DEVICES
- Chapter V CHORUS OF MIXED VOICES
- Chapter VI CHORUS OF TREBLE VOICES
- Chapter VII CHORUS OF MALE VOICES
- Chapter VIII THE ACCOMPANIMENT
- Chapter IX THE TEXT
- Chapter X PREPARING AND SUBMITTING MANUSCRIPTS

ROBBINS MUSIC CORPORATION
798 Seventh Avenue • New York 19, N. Y.

The Selection and Placement of Choir Voices

JOHN W. MOLNAR

THE head of the Music Department at Longwood College, Farmville, Virginia, presents an interesting way of selecting and arranging voices in a choir.

THE most important part of the conductor's equipment is his ear. He must learn to distinguish between fine subtleties of tone and pitch, tone coloring, and rhythmic inflections. Fortunately, he can learn to do this; the assumption, of course, is that he must first learn what to listen for.

In placing voices, the writer asks the candidate to read words of anything at hand—a book, song, anything. After a little practice, he will find that he can determine the pitch of the speaking voice quite well. In about ninety per cent of all cases, this pitch will accurately place the voice on the part it should sing.

This technique is based upon the observed fact that the speaking voice is a minor third above the bottom of the singing voice. It is readily admitted that some people speak incorrectly as to pitch—that certain persons speak too high, others too low, for the types of voices they have. But, if the conductor listens to the pitch of the voice at the end of a phrase or sentence, when it is natural to drop the voice, he will find the correct pitch.

Pitch Ranges of Male Voices

The pitches of boys' changed voices, and of men's voices, are: bass clef, F sharp and G (bottom line) and lower, bass; G sharp and A, baritone; B flat and B, second tenor; C and C sharp, sometimes B, first tenor. If the boy speaks in the range from F to A flat (upper part of the bass staff), he is alto-tenor. This speaking pitch is sometimes difficult to place, due to certain peculiarities of the alto-tenor voice. For girls' and women's voices, the ranges are just an octave above those of the men: F sharp and G below the treble staff, second alto; G sharp and A, first alto; B flat and B, second soprano; C, C sharp, and sometimes higher, first soprano.

Having found the pitch of the speaking voice, the writer asks the candidate to sing a scale upwards from that pitch, to check the accuracy of the placement, and also to see if the candidate is one of the ten per cent who are exceptions. While the candidate sings, the writer carefully listens to the quality of the voice. The candidate is placed in the section called for by the quality of the voice, with no regard to the range. Almost invariably, the quality of the singing voice agrees with the prediction of the pitch of the speaking voice.

The next step is the singing of a familiar song, a cappella, by the candidate. The writer listens carefully to the closeness of the half steps as sung by the candidate. If he sings the third high and the seventh high, the chances are

exceedingly good that he has a keen ear. If he flats these two intervals, or the fifth, the probabilities are that he will flat in the choir. However, he can be taught to sing these intervals correctly.

Upon the completion of this step, the candidate is asked to repeat a simple tonal pattern which the writer plays on the piano. The pattern is extended to about eight or ten notes. If the candidate can repeat a pattern of that length, he will, in all probability, have a good tonal memory. Not only that; he will also probably develop into a good reader. The writer has never excluded from his choir a singer who could not read, if he had the requisite good ear and tonal memory. In every case where these qualities were present, the singer rapidly developed into a fine chorister who could read with facility.

After the individual tryout, the candidate is seated within his section. The section is then asked to sing some familiar tune in unison. The writer goes up and down in front of the rows, listening carefully to the quality of the voices. These are then classified as to the instrumental sound possessed by the voice.

Voice Timbre Classification

By this it is meant that all voices fall into one of three groups. It is not easy to describe, in words, just what the difference is, but the difference is there. With careful, intent listening, the conductor can learn to recognize the three types.

The first is the flute type. Such voices are mellow, liquid, and round—in other words, flute-like. This classification has nothing to do with resonance, which all voices must have; those not having it must develop it. Rather, classification refers to the basic sound of the voice. By keeping in mind the distinct tone color of the flute, the conductor can train himself to recognize this type of voice very easily.

The second is the string type. Here again, the basic quality of the voice resembles the string tone of the orchestra. Again, resonance, or the lack of it, must not be mistaken for the basic quality of the voice.

The third type is the reed type. This type of voice resembles the oboe quality.

In listening to the voices, the writer merely tells the singer a number "one" for the flute, "two" for the string, and "three" for the reed type of voice. He first explains carefully that this classification is used to place the voice; that there is absolutely no reflection upon the singer having a "one" voice as being inferior to the "three" type, any more than a violinist in an orchestra is inferior to a flautist. It just happens that the singer has that type of voice.

The "ones" are now placed in the front, the "twos" in the middle, and the "threes" in the rear of the section. When all the "ones" sing together, any voice that has been misjudged can be quickly heard—for that voice will not blend. If the

voices have been correctly placed, all the "ones" will sound as one voice. Sometimes it may be necessary to shift a voice within the group; singers blend with the people beside them, not with those in front or in back of them. A voice which sticks out is in the wrong group. By playing "musical chairs" for a bit, and getting the voices placed correctly, the conductor can save himself weeks of work in blending the voices in the section.

In concert, the same relative positions are kept. The "ones" are in front, "twos" behind them, and "threes" behind them, in each section. If there is not enough room to have three rows in each section, careful manipulation of the singers in rehearsal will place all in the best spots.

Many beautiful effects can be obtained by having only one group within a section sing a particular passage. For example, in soft, tender passages, have only the "ones" sing—the result is a floating, lovely, soft tone. Experiments along this line result in many effects that are musically satisfying and artistically striking.

Of course, using this arrangement of voices in concert sometimes upsets the calculated balance of the heights of the choir members; many times a tall chorister stands next to a short one. But the writer has always gone under the premise that the prime function of a chorus is to be heard and not seen. Extreme differences in height can usually be arranged for in some manner, however.

It is also to be noted that if the chorister is trained to listen for shades of quality and sound, he can learn to blend his voice well—even if he is placed beside someone with a voice quite unlike his own. But this takes time, and the purpose of the technique mentioned is to save that time for other things.

The conductor who learns what to consider in placing his voices, and then listens very closely, will surprise himself with the development of his ear—and hence, his musicianship. The improvement in the choir, too, will be most gratifying.

From Readers

Symphony For a Day

(See picture, page 35)

IT PRACTICED just one day! It gave but one concert. It had never met before and, with the same personnel, will never meet again. But those who were in it and those who watched and heard it will never forget it.

From West Virginia's colleges came sixty highly selected students and fifteen of their faculty members to make music. And they made some of the finest music that has ever echoed through our West Virginia valleys.

How did it happen? And for what purpose? Here's the story in brief. Faculty members from all of West Virginia's colleges meet twice annually to discuss their mutual problems and to try to find solutions for them. This group of people call themselves the West Virginia College Music Educators. At the first annual meeting last fall, proceedings were moving along in usual conference routine with the agenda almost completed when the omnipresent problem of "What are we going to do about strings and orchestras in our state?" was again submitted. Just as before, the blame was shifted in its usual cycle from the college

The NEWEST and BEST for your PROGRAM ... with Mills

BAND MUSIC

ALADDIN and the Princess

by MICHAEL EDWARDS

Overture based on episodes from The Arabian Nights story, featuring flute and cornet solos.

Full Band 6.00 Symph. Band 6.00
Full Score Sep. 2.00—with Band 1.50

RHYTHMETIC Rhapsody

by DONALD I. MOORE

A festive rhapsody sprinkled with distinctive melodies, studded with a multitude of modern rhythmic treatments by the composer of the popular "Marcho Poco."

Full Band 4.50 Symph. Band 6.50

EVANGELINE

Overture

by FORREST L. BUCHTEL

Abounding in clever melodic contrasts — an opening andante, a bright 2/4 allegro, a flowing waltz, a brisk finale.

Full Band 5.00 Symph. Band 7.00

WINTER SUNSHINE

MELACHRINO-LANG

NEW Band Transcription of Melachrino's scintillating, merry melody. The positive essence of an overture in miniature.

Full Band 3.00 Symph. Band 5.00

NOW on Capitol Records . . . Exactly as Published!

Recorded by The Capitol Symphonic Band conducted by Louis Castellucci

SLEIGH RIDE

Leroy Anderson

Full Band 4.00 Symph. Band 6.00

PAVANNE

Morten Gould

Full Band 3.50 Symph. Band 5.00

Capitol Record No. 7-90057

FUNICULI-FUNICULA

Denza-Lang

Full Band 4.00 Symph. Band 6.00

THE SYNCOPATED CLOCK

Anderson-Lang

Full Band 3.00 Symph. Band 5.00

Capitol Record No. 7-90058

Mills FORMATION BAND Series

arranged by PHILIP J. LANG

Each with TWO Spectacular FOOTBALL FIELD FORMATIONS

Created by J. MAYNARD WETTLAUFER

BLUE SKIRT WALTZ • DINAH • MARY LOU
DOWN BY THE STATION • AMERICA, I LOVE YOU

- ROCK-A-BYE YOUR BABY (with a Dixie Melody) •
- LET'S ALL SING LIKE THE BIRDIES SING •
- LET A SMILE BE YOUR UMBRELLA (On A Rainy Day) •

1.25 each including formation

A MUST for Marching Bands!

GEORGE "RED" BIRD'S FOOTBALL BAND SHOW CHART FORM — 3.50

50 charts scaled to exact football field measurements. Scored for music cues. Examples shown. Metal ring binding.

TWENTY AND SEVEN DRILL BAND MANEUVERS by Willis P. Oldfield

An essential manual, designed to easily train school bands for effective drill maneuvers. Contains four basic maneuvers, all letters of the alphabet, entrances, exits and special formations.

Teacher's Manual 1.50

Student's Guide .50



MILLS MUSIC, INC.

1619 BROADWAY, NEW YORK 19, N. Y.

Chicago 4

Los Angeles 14

CHARLES E. LUTTON

For the past thirty-seven years Manager of the Clark-Brewer Teachers Agency MUSIC DEPARTMENT announces that he has formed a Partnership with his son

CHARLES A. LUTTON

to be known as the LUTTON MUSIC PERSONNEL SERVICE and will continue to serve you as in the past, and will still continue as Manager of Music Department of the Clark-Brewer Teachers Agency.

When you need a Music Teacher write, wire or phone

LUTTON MUSIC PERSONNEL SERVICE

64 East Jackson Boulevard

Harrison 7-1279

Chicago 4, Illinois



ANY PUBLISHER OUR REFERENCE
ESTIMATES GLADLY FURNISHED
HIGHEST RATED IN UNITED STATES

Rayner
DALHEIM & CO.

2054 WEST LAKE STREET
CHICAGO 12, ILLINOIS



★ Distinctive models
★ Beautiful materials
★ Reasonable prices
★ Attractive colors

Choose from Collegiate's large selection of fine materials. For illustrations, samples of material and information, write today for Catalogue C-10. For special junior choir robes, write for Catalogue J-10.

COLLEGIATE CAP AND GOWN CO.
Champaign, Illinois Chicago 6, Illinois
1000 W. Market St. 117 N. Wacker Dr.
366 Fifth Avenue, New York 1, N. Y.

Phil Saltman
SCHOOL of MODERN MUSIC

Full-time 3-year Diploma Courses Concentrating in the Popular Field with Classical Background: Piano, Voice, Instruments, Arranging, Musical Theatre, Workshops in Song Writing, Radio and Television Production, School Orchestras, Theatrical Productions, Broadcasts, Chorus, Recitals, Individual Guidance, Co-ed. Veteran-approved. Summer Session: July 3; 17th year begins Sept. 11.



Write Admission Supervisor for Catalog
284 Commonwealth Ave., Boston 15, Mass.

Music Rooms and Equipment

112 pages, 81 floor plans, charts, reproductions of photographs. \$1.50 postpaid. MENC
64 E. Jackson. Chicago 4, Ill.

level back to the elementary and on up through the high school.

Suddenly one member of the group sparked forth with "Why don't we create an all-state college orchestra and lead the way in promoting and encouraging strings? These college students are our future music teachers. We can hardly blame them for not sponsoring stringed instruments and orchestras when we don't make it a part of their training." All complacency ended abruptly, and the meeting was continued an extra hour to set up the machinery for organizing the first All-State College Orchestra.

It was immediately suggested that the orchestra should meet in Huntington on January 30, 1950, in conjunction with the West Virginia Music Educators Association and the West Virginia Bandmasters conventions. So for the first time, all the state school music groups were meeting as a unit with Marshall College and the Cabell County Schools as joint hosts.

The seeds for future professional co-operation and growth had been sown. Next year, the same events will be held at Fairmont with Fairmont State College and the Marion County Schools as hosts. Once again, you will see and hear boys and girls blending their voices in choral harmony. You will observe other students and their band directors reading and playing band music. The younger children and their teachers will be concentrating on the beginning problems of learning to play instruments and to sing. And once again, the college students and their faculty members will create another "Symphony for a Day."

—CLIFFORD W. BROWN, assistant professor of music and education, School of Music, West Virginia University, Morgantown, West Virginia.

Thanks Colleagues

THIS is an attempt to put into words my feelings of gratitude to the persons of the Conference in St. Louis whose immediate and overwhelming response to the needs of my sudden illness there assured me of a rapid and complete recovery.

As important as the material things supplied was the warm comfort that surged through me during those first difficult hours when I became aware of the flood of friendship and brotherhood that came my way from a grand group of people.

Thank you and the best of luck to all of you.

—HYMAN I. KRONGARD
Brooklyn, N. Y.

NOTE: MENC members at the St. Louis Convention will remember the sudden illness of "one of our members" and the emergency call for blood donors announced at a convention session. The member was Mr. Krongard, whose article, "Rapid Reading at the Piano," appeared in the February-March issue of the JOURNAL and whose scheduled participation in convention meetings conducted by the Piano Instruction Committee was abruptly cancelled by the attack which required several weeks in a St. Louis hospital. The JOURNAL is glad to print Mr. Krongard's expression of gratitude to "colleagues, many of whom I don't know"—especially in view of the inquiries received from interested persons, the majority of whom had not learned the identity of the "one of our members" whose misfortune had stirred their sympathetic interest.



WEAVER

44-inch upright.

Big tone, rugged construction. Ideally suited for teaching. Write for particulars.

Weaver Piano Co., Inc.
York, Pa.

RISERS

Band Orchestra Chorus

ALL SIZES, TYPES AND STYLES

COMPLETELY COLLAPSIBLE

AUTOMATIC FRICTION BRACE

SAVE 400% ON STORAGE SPACE

Write

WENGER MUSIC EQUIPMENT COMPANY

OWATONNA, MINNESOTA

Manufacturers of sousaphone chair-stand, permanent rehearsal room stands, Reedconditioner, etc.

FINE GRENADILLA WOOD
LINTON OBOES

AT
YOUR
MUSIC
DEALER

**CRACK
PROOF
GUARANTEED**

LINTON MFG. CO., INC.
ELKHART, INDIANA
MAKERS OF FINE OBOES AND BASSOONS

From Sigmund Spaeth

I HAVE JUST RECEIVED a copy of the report of the MENC Committee on School-Community Music Relations and Activities. "Music for Everybody" is a beautiful job and should prove tremendously effective. Of course I appreciate the recognition given on the "acknowledgments" page to my book of the same title.*

It is encouraging to find that the slogan "Music for Everybody" has at last taken a really practical meaning for the music educators of America. There was a time when such an idea seemed actually repugnant to the average music teacher, who clung so desperately to the old tradition of the necessity of special talent and training for any active participation in music. It has long been evident that this reactionary attitude constantly handicapped America's musical development and kept us, until recently, about fifty years behind the times.

There is still a tendency in some quarters to treat all students of music as potential concert artists, which of course is ridiculous. If one out of every ten thousand can achieve professional standards, or even recognition as a top amateur, that is an excellent average. The rest should certainly not be debarred from the enjoyment of music as participants, as well as listeners.

Our music teachers could well afford to study the methods of athletic coaches who do not aim to make experts, much less professionals, out of all the boys and girls who come under their training. Their main objective is to create physical habits which will be of permanent value regardless of the individual's ability to make a team—and certainly with no thought of a professional career. An active enthusiasm for music, stimulated in every community through the broad and tolerant leadership of music teachers and musicians, will result in our having eventually a total musical audience comparable with the crowds that attend the athletic events all over the United States.

In connection with these comments, I think you will be interested in an excerpt from a letter from Marshall Bartholomew, of Yale University, who, with Robert Lawrence, authored a book in about 1918 with the title "Music for Everybody." That book being out of print at the time I wrote my "Music for Everybody" I was graciously given the green light for using the title. Mr. Bartholomew said in part:

"I agree with you that such an all-embracing title as 'Music for Everybody' really belongs to everybody, and I am glad that you have no objection to the use of the title so far as the MENC is concerned. When Robert Lawrence and I devised the title 'Music for Everybody' with the sub-title 'Everybody for Music' we thought we were pretty smart and fairly original. Like many inventions—indeed, as you are well aware, like many important musical themes—a number of people can honestly create the identical pattern at the same time with no thought of plagiarism, at least intentionally. . . . The MENC is doing a fine piece of work and I feel the results right here at Yale. Boys coming from the city high schools

**Music for Everybody*, by Sigmund Spaeth. Copyright 1934; revised with additions 1945. Published by Sentinal Books, 112 East 19th Street, New York, N.Y. Other books by Mr. Spaeth pertinent to the same theme include: "At Home With Music," "The Art of Enjoying Music," "Great Symphonies," "Fun With Music," "A Guide to Great Orchestral Music," "Stories Behind the World's Great Music."

ATTENTION BANDMASTERS!!

Begin the New Season with —

CHOICE CHORALES AND HYMNS FOR BAND

Arranged by Richard Wienhorst

Valuable material for ensemble study in

balance, phrasing and intonation.

STANDARD INSTRUMENTATION.

Conductor's score (1-600) \$1.00

Parts 40 cents each

ATTENTION CHORAL DIRECTORS!!

Train Your Choirs with —

SIMPLE MASTER CHORALES

Compiled and edited by Paul Rosal

Excellent material for practice in

sight-reading, blending and rhythmic control.

Price 50 cents.

Send for our complete catalog.

Purchase through your dealer or order directly from

CONCORDIA PUBLISHING HOUSE

3558 South Jefferson Avenue

Saint Louis 18, Missouri



The FIRST ANNUAL CUMULATION OF THE MUSIC INDEX

Here is the only guide to Music Material appearing during 1949 in over 80 outstanding music periodicals. It offers the only means of keeping well informed on all phases of "Today's World of Music". This 12 month cumulation was designed for quick reference and extensive research. It is conveniently arranged with detailed subject headings, has clear format and durable binding. Only . . . \$25.00.

THE MUSIC INDEX IS PUBLISHED MONTHLY AND CUMULATED ANNUALLY

The Monthly Service is up-to-date and invaluable. It is a necessity for those who must keep abreast of the latest developments in all fields of music. 1950 subscription to the Music Index including 12 monthly issues and the 1950 Cumulation . . . \$125.00.

Write us today.

FLORENCE KRETZSCHMAR, Editor and Director

INFORMATION SERVICE, INC.

10 WEST WARREN AVENUE • DETROIT 1, MICH.

Associate Editors: KURTZ MYERS and H. DOROTHY TILLY

Cincinnati Conservatory of Music

Luther A. Richman, Mus. D., Ed. D., Director and Dean of Faculty

Established 1867. Operated under auspices Cincinnati Institute of Fine Arts. Affiliated with University of Cincinnati. Complete school of music—Faculty of international reputation. Degrees, Diplomas, Certificates. Dormitories. 10 acre campus.

Address C. M. Benjamin, Registrar, Dept. 3., Cincinnati 19, Ohio

THIS IS AMERICA'S FINEST SCHOOL PIANO!



Story & Clark's new Style 44 "School Upright" has *everything* you have always wanted for your studio pianos.

Especially designed and created by one of America's most famous scale designers, for the exacting requirements of studios and schools, this sturdy and satisfying instrument has bass agraffes, an extra-large plate and sounding board, and six over-size posts. It has selected pine keys, sustaining bass, and is provided with

exceptional tone-escapement. The "School 44" embodies Story & Clark's traditional quality — will delight teacher and pupil alike. *And it will withstand many years of the hardest use.*

See it, hear it, study its specifications *now* — at your Story & Clark dealer's!

Story & Clark
PIANO COMPANY

64 East Jackson Blvd., Chicago

INSTRUMENTS OF QUALITY — BY ONE FAMILY — FOR NINETY-THREE YEARS

RECITAL NUMBERS

for

TWO PIANOS-FOUR HANDS

— Played by Artists of Renown —

Six Waltzes (Liebeslieder) Set One	J. Brahms	1.60
Sicilienne	Bach-Maier	1.00
Rush Hour in Hong Kong	Chasins, Abram	1.50
Etudes in G ^b	Chopin-Maier	1.00
The Lark	Glinka-Luboshutz	1.35
Allegro Brilliant	Mendelssohn-Luboshutz	2.50
The Marriage of Figaro (Overture)	Mozart-Conus	1.60
Dance of the Buffoons	Rimsky-Korsakoff-Chasins	1.35
Andante from Grand Sonata	Schubert-Maier	1.35
Blue Danube Waltz	Strauss-Chasins	2.00

J. FISCHER & BRO. 119 West 40th Street, NEW YORK 18, N.Y.

BOSTON UNIVERSITY • College of Music

Offering complete courses in Piano, Voice, Organ, Violin, Cello, Brass, Woodwinds, and Percussion Instruments, Public School Music, Composition, Church Music, Musicology, Chorus, Glee Club, Orchestra, Band. Faculty includes members of Boston Symphony. Bachelor's and Master's Degrees in all musical subjects. Dorns. Catalog.

DIRECTOR OF ADMISSIONS

Room 110, 705 Commonwealth Ave., Boston

all over the United States are much better prepared in music than in years gone by—much more interested in it, and much more cooperative in its development. . . Best wishes to you always. You have swung a mighty battle-ax in the cause of 'Music for Everybody.' I don't know anyone who has done more in that cause."
—Marshall Bartholomew.

The phrase "music for everybody" happens to sum up the entire approach to music which I championed for the past thirty years or more, and which I am delighted to find accepted as a matter of course by progressive teachers and artists today.

My sincere congratulations on such a significant report on practical conditions in current musical activities, and all good wishes for the continued success of the Music Educators National Conference and all of its good work.

—SIGMUND SPAETH

Music Workshop

YANKTON HIGH SCHOOL, Yankton, South Dakota, has been connected with the music contests since they started many years ago. This year we decided to try out the workshop-festival idea and, after our first try, have decided that the effort was worth while.

The project was a two-day affair with the first day devoted to the workshop and the second day to the festival. Three men were obtained to instruct in the workshop and festival: band—Arthur C. Schwuchow, Aberdeen; orchestra—Merle J. Isaac, Chicago; vocal—Robert McCowen, Iowa State College, Ames. The day was divided into six one- and one-half-hour periods starting at 8:00, 9:30, 11:00, 1:30, 2:30, and 3:30. The evening of the festival day was devoted to a program featuring the massed band, massed orchestra, and massed chorus, with the visiting instructors of the workshop conducting.

The value of the festival-workshop lies in the fact that each musician can and does get the benefit of personal criticism. He is not rated superior, excellent, or otherwise but is helped and encouraged by the constructive criticism of the experts in their fields. All the students and directors who participated in the festival-workshop were enthused with the results, and all felt that the days were well spent.

The purpose of public school music is not perfection of a group. It is to meet and better the student's opportunities and values for his future life in the community. Our country's aesthetic appreciations spring from our public school educational patterns.

We will continue this program. It is educationally sound.

—D. R. SNOWDEN, principal, Yankton High School, Yankton, South Dakota.

For Church Musicians

IT would not be fair to call *Guideposts for the Church Musician** a book. It is more than just something to read. It is a worship manual to which the alert church musician will want constantly to refer. Within its covers are pertinent observations and practical suggestions covering every phase of the church music program. The material is well organized—and thus easy for the busy church

**Guideposts for the Church Musician*, edited by Paul Swann. [Decaturn, Ill.: Church Music Foundation. 500 pp.]

musician to use with a minimum expenditure of time. A unique feature is the fact that the book is so constructed that it can be added to; such is the intent of the editors who are planning supplements in the near future.

Of all the material available on church music, this is the most practical and significant work published at the present time.

—LESTER MCCOY, associate conductor, University Musical Society, and minister of music, First Methodist Church, Ann Arbor, Michigan.

Childcraft

THIS set of books* for growing children and their parents and teachers is obviously the result of skilled work by a group of editors, writers, and illustrators, each an authority in his own field. It is of special interest to music educators because of the fact that it includes a surprising amount of attention to music.

Each separate volume is fascinating and beautifully illustrated. The choice of contents shows fine discrimination, with a variety of subject areas included—poetry, stories, folk tales, art, music, biography, nature study, science, industry, etc. Volumes 8-12 are for parents and teachers; the other volumes are specifically for children, although few adults will be able to resist them—from the volume on "Poems of Early Childhood" to the one on "Science and Industry."

There are some sections that deserve special mention from the point of view of the music educator. There is Volume 8 on "Creative Play and Hobbies" which brings music into the picture frequently, and ends with David Dushkin's exciting chapter on "Making Musical Instruments." There is Volume 10 on "Guidance for Development," with its many suggestions on music's place in a child's life, music lessons, musical experiences in the home, and especially the chapter on "Creative Activity in Daily Living" by Edith Neisser. Volume 11 on "Ways of Learning" has Helen Christianson's excellent chapter on "Music in the Child's Development," covering different levels in the child's growth. All musical references in the set are summarized and carefully indexed in the "Guide," Volume 12, which also gives suggested lists of songbooks and records for the home. These lists, by the way, are not up to the standard of the rest of the offerings of *Childcraft* in either planning or content.

Volume 13 is divided between art and music, with stories of composers, a brief study of orchestral instruments, and a series of books, chiefly for small children, many of them written by elementary school groups.

The entire set of books is a gold mine of beauty, culture, entertainment, and sound educational guidance for the members of a family. And, while the books are planned for home use, they are highly desirable for the school library, too, and will make a real musical contribution to school and home alike. —M.V.H.

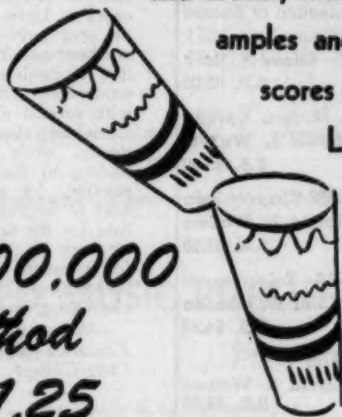
**Childcraft* (14 volumes). Ernest G. Osborne, chairman, Editorial Advisory Board; J. Morris Jones, managing editor. Chicago: Field Enterprises, Inc., 1949.

Music Rooms and Equipment

112 pgs., 81 floor plans, charts, reproductions of photographs. \$1.50 postpaid. MENC 64 E. Jackson, Chicago 4, Ill.



not only a practical new textbook for teacher and student, but an illustrated dictionary of musical terms, instruments, rhythms, dances and breaks, with elaborate examples and entire drum scores of well-known Latin-American favorites



a \$1,000,000
Method
for \$1.25

E. B. MARKS MUSIC CORPORATION
RCA BUILDING • RADIO CITY • NEW YORK





These Recent Band Releases MARCHES . . .

AMERICAN PATROL . . .	Meacham-Scott
BLACK JACK	Huffer-Scott
CALIFORNIA GOLD CENTENNIAL	Whistler-Hummel
HIGH SCHOOL CADETS . . .	Sousa-Scott
JOYCE'S 71st REGIMENT . .	Boyer-Scott
MARCH GLORIA	Losay-Scott
SEMPER FIDELIS	Sousa-Scott
THE THUNDERER	Sousa-Scott
WASHINGTON POST . . .	Sousa-Scott
Price, Full Band, \$1.25 Each	

CONCERT NUMBERS . . .

SLIPPERY GENTLEMEN Trombone Trio	Harold L. Walters
F.B. \$3.50	S.B. \$5.00
SONGS OF FAITH Selection of Sacred Melodies (Mixed Voices ad lib.)	James A. Scott
F.B. \$3.50	S.B. \$5.00
BE-BOP SESSION A Modern Novelty	Harold L. Walters
F.B. \$3.50	S.B. \$5.00
CAPRICIOUS ALOYSIUS Clarinet Solo	Harold L. Walters
F.B. \$3.00	S.B. \$4.50
CHANT OF THE SEA Selection of Nautical Airs	Clair W. Johnson
F.B. \$3.00	S.B. \$4.50
COPA CABANA Samba	Harold L. Walters
F.B. \$2.50	S.B. \$4.00
DISC JOCKEY Modern Novelty Playable With or Without Narrator	Harold L. Walters
F.B. \$4.50	S.B. \$7.00
GREAT CENTURY Concert March	Ernest Weber
F.B. \$1.75	S.B. \$2.75
PAVANE	Ravel-Johnson
F.B. \$2.00	S.B. \$3.25
ROCKY HEIGHTS Overture	Clair W. Johnson
F.B. \$3.00	S.B. \$4.50
YEOMEN OF THE GUARD Overture	Sullivan-Hummel
F.B. \$6.00	S.B. \$9.00

RUBANK, INC.

5544 West Armstrong Ave.
Chicago 30, Illinois

Institutions Offering the Doctorate

Report of a survey by the Music Education Research Council

DURING October of 1949, a brief questionnaire was mailed to all institutions offering graduate study in music in order to learn in which schools a student whose major interest is music may pursue courses leading to the doctorate. The list given here is not complete, because of the regrettable fact that it has not been possible to secure answers to requests for information from some colleges and universities. The list as it stands is published in the JOURNAL because of the frequency of requests for such information received at the MENC headquarters office.

In order to avoid misunderstandings, the following points are brought to the attention of the reader.

(1) Only the Doctor of Philosophy and Doctor of Education degrees are included. The Doctor of Music degree is, in this country, an honorary degree and, according to action taken by the National Association of Schools of Music, is not an earned degree in the United States. The degree may be earned in certain Canadian universities.

(2) Readers interested in doctoral studies must make contact with the schools offering the degree desired in order to learn the full details concerning the program. In this brief report it has not been possible to give all the information a candidate should have. Certain universities offer the doctoral program with several areas of emphasis such as music education, musicology, and music theory, while others offer a program leading to the doctorate in which composition, for example, may be the only field of emphasis. A prospective candidate for the degree cannot depend on the catalogs of the colleges and universities for adequate information. In many of the catalogs, music as a part of the doctoral program is not adequately covered.

—WILLIAM R. SUR, *Chairman, Music Education Research Council, Michigan State College, East Lansing, Michigan.*

DOCTOR OF PHILOSOPHY

California: Stanford University, Stanford, California; University of California (U.C.L.A.), Los Angeles; University of Southern California, Los Angeles.

Connecticut: Yale University, New Haven (only in music history).

Florida: Florida State University, Tallahassee (in music education).

Illinois: Northwestern University, Evanston; University of Chicago, Chicago (degree not offered at this time; University authorities unable to state when program will go into effect); University of Illinois, Urbana (degree to be offered in near future).

Indiana: Indiana University, Bloomington.

Iowa: State University of Iowa, Iowa City.

Kansas: University of Kansas, Lawrence.

Massachusetts: Boston University, Boston; Harvard University, Cambridge.

Michigan: University of Michigan, Ann Arbor.

New York: New York University, New York City; Teachers College, Columbia University, New York City; University of Rochester, Eastman School of Music, Rochester.

North Carolina: University of North Carolina, Chapel Hill.

Ohio: Western Reserve University, Cleveland.

Pennsylvania: University of Pennsylvania, Philadelphia.

Tennessee: George Peabody College for Teachers, Nashville.

Utah: University of Utah, Salt Lake City (degree offered only in composition; future plans are to offer the degree also in musicology).

Wisconsin: University of Wisconsin, Madison (in cooperation with the School of Education).

DOCTOR OF EDUCATION

California: Stanford University, Stanford; University of California (U.C.L.A.), Los Angeles; University of Southern California, Los Angeles.

Colorado: Colorado State College, Greeley; University of Colorado, Boulder.

Florida: Florida State University, Tallahassee (in music education).

Illinois: University of Illinois, Urbana (plans to offer this degree in near future).

Indiana: Ball State Teachers College, Muncie (degree offered in cooperation with Indiana University); Indiana State Teachers College, Terre Haute (degree offered in cooperation with Indiana University); Indiana University, Bloomington.

Kansas: University of Kansas, Lawrence.

Massachusetts: Boston University, Boston.

Michigan: Michigan State College, East Lansing; University of Michigan, Ann Arbor.

New York: New York University, New York City; Teachers College, Columbia University, New York City.

Ohio: Western Reserve University, Cleveland.

Oklahoma: University of Oklahoma, Norman (minor in music education).

Oregon: University of Oregon, Eugene.

Pennsylvania: Pennsylvania State College, State College; University of Pennsylvania, Philadelphia.

Utah: University of Utah, Salt Lake City (plans to offer the degree in the near future).

Bulletin Board

CONTINUED FROM PAGE FOUR

PURDUE UNIVERSITY'S VARSITY GLEE CLUB of fifty-six voices, which has won state-wide and national recognition under the direction of Albert P. Stewart, has been scheduled to represent the United States in the International Music Festival at Llangollen, Wales, July 6-8 under the sponsorship of the MENC Committee on International Relations, Lloyd V. Funchess, chairman. Portions of the trip abroad involve appearances of the Purdue singers arranged with the cooperation of the State Department and the United States Army of Occupation.

Journal readers will remember that the United States was represented at the International Eisteddfod at Llangollen for the first time last year by a section of the Ouachita Parish High School Choir, Monroe, Louisiana, under the direction of Velma Nichols. The "wonderful story" of the experience of the seventeen high school students who made the trip was told by Jane Wallace in the article, "We Traveled Abroad," in the January 1950 issue of the Journal.

Just before leaving the United States on its trip to Europe by air, the Purdue Glee Club appeared in a special concert June 19 in Washington, D. C., under the auspices of the National Capital Sesqui-Centennial Commission. Mr. Stewart is director of festival music for the summer Sesqui-Centennial program marking the 150th anniversary of the founding of the national capital in Washington.

During the period from June 22 to July 9, the club was scheduled to sing nine concerts in Germany and one in Paris as "ambassadors of good will." After the Llangollen festival, Mr. Stewart will fly back to Washington to direct a Home Economics Chorus of some 2,000 voices to feature "Indiana Day" July 12 in the Sesqui-Centennial observance.

The Purdue Glee Club is somewhat unique in that the University has no department or organized curriculum of music. Club members, chosen by tryouts from the engineering, agricultural, science, and other schools on campus, receive no educational credit and sing purely "for the love of singing." Since Mr. Stewart, who is also director of the Marshall Field Choir, Chicago, became head of Purdue Musical Organizations in 1933, the Glee Club and other vocal organizations—the Concert Choir and University Choir—have grown steadily. The Glee Club was runner-up in the Fred Waring Glee Club Contest (1940); participated in the inauguration ceremonies for President Truman in Washington two years ago; appeared in the Indiana Society Program in Chicago for the last several years; was featured recently in a movie, "One Brick Higher," depicting campus life at Purdue, and currently is featured in "The Hoosier Line," a motion picture produced by the Monon Railroad.

WADE R. BROWN, dean of the School of Music of the Woman's College of the University of North Carolina, Greensboro, from 1912-36, died May 10, 1950, in Clearwater, Florida. Said the Greensboro Daily News: "Perhaps topmost among his many accomplishments were the envisioning and organizing (in 1919) of the North Carolina high school contest-festival, the organization of the Civic Music Association, and the promotion of very successful music festivals." Dr. Brown first joined the MENC in 1917 and retired from membership in 1938.

CORRECTION. Clifford W. Brown, who was seated with the group of state supervisors of music pictured on page 22 of the April-May issue of the Journal, was incorrectly named as state music supervisor for West Virginia. Mr. Brown is assistant professor of music education at West Virginia University, Morgantown. At this time the state of West Virginia does not have a state supervisor of music. Mr. Brown, however, is a member of the MENC Committee on State Wide Music Programs.



New Choral Music

SATB unless otherwise indicated

Marion Bauer	
AT THE NEW YEAR	\$.25
Houston Bright	
WEEP YOU NO MORE SAD FOUNTAINS	.15
EVENING SONG OF THE WEARY	.15
Robt. Barrow, arr.	
CHANSON DE MAI, Eng. & Fr. text	.20
Sister M. Elaine	
DONA NOBIS PACEM—SSA	.15
THE FLEA AND THE FLY—SSA	.15
LaVerne Peterson	
PAEAN OF FAITH	.25
James Savage	
AT THE HELM	.20
Sorola-Hugh Ross	
THE LORD'S PRAYER	.20
Topff-Hugh Ross	
THE ANGEL TO THE SHEPHERDS—SSATB	.25

Free reference copies available to choral directors

Send for new thematic "Chorologue" of BMI Radio Series

ASSOCIATED MUSIC PUBLISHERS, INC.

25 West 45th Street

New York City 19, N. Y.

(or your local dealer)

FOLDING

RISERS

FOLDING

Vocal or Instrumental

Sturdy

Foolproof

Simple

No group too large or too small

PROMPT SERVICE

REASONABLE PRICE

hundreds in use

every user a booster

Tell us your needs

PEERY PRODUCTS CO.

Box 8156

PORTLAND 7, OREGON

INDISPENSABLE

WM. KRATT

PITCH INSTRUMENTS

Master Key



The **Master Key** Chromatic Pitch instrument embodies every conceivable detail, to satisfy every exacting requirement. It is the most scientific, sanitary and practical article made for the purpose of obtaining the proper pitch of a musical note.

MK-1 Full Chromatic F to F
MK-2 Full Chromatic C to C
also available in E^b
All tuned A-440

Made by
WM. KRATT CO.

988 Johnson Place,
Union, N. J.

Manufacturers of

THE WORLD'S FINEST HARMONICAS AND PITCH INSTRUMENTS

ALABAMA Music Educators Association has elected the following officers for the new two-year period: president—Vernon Skoog, supervisor of music, Jefferson County; secretary-treasurer—Emerson Van Cleave, State Department of Education, Montgomery. Vice-presidents: first vice-president—Walter A. Mason, State Teachers College, Jacksonville; vocal—Dorothy Love Adair, Huntsville; band—K. K. Hennessey, Haleyville; orchestra—Edgar Glyde, Auburn; elementary music—Georgia W. Morgan, Montgomery; piano—Myrtle Jones Steele, Birmingham. J. E. Duncan is editor of the official publication, *The Alabama Music Educator*, and Esther Rennick is literary editor.

OHIO Music Education Association has elected the following officers for the one-year period starting July 1: president—Mary Tolbert, University School, Ohio State University, Columbus; first vice-president—Clark Haines, Fairmont High School, Dayton, retiring president; second vice-president—Earl Beach, Ohio Wesleyan University, Delaware; secretary—Richard Stocker, High School, Springfield; treasurer—Harold Clark, Lima. Richard Stocker is the new editor of the official state publication, *the Triad*, succeeding Earl Beach.

IDAHO Music Educators Association has elected the following officers for the new two-year period: president—Ferd Haruda, High School, Emmett; vice-president—Charles Ratcliffe, High School, Twin Falls; secretary-treasurer—Farris Edgely, High School, Pocatello. Jack Snodgrass, High School, Caldwell, is the retiring president and Richard R. Smith, Twin Falls, the retiring secretary-treasurer.

VIRGINIA Music Educators Association has elected the following officers to assume duties July 1: president—Raymond R. Reed, supervisor of music education, Arlington Public Schools; treasurer—George Tuttle, vocal music teacher, East End Junior High School, Richmond, the retiring secretary-treasurer; executive secretary—Wendell Sanderson, director of music, Richmond Public Schools, retiring president. Mr. Sanderson was elected executive secretary by the Board of Control; as provided in the newly adopted constitution, the executive secretary is also the editor of *V.M.E.A. Notes*. Other officers: vice-president, instrumental division—Russell Williams, band director, Granby High School, Norfolk, by virtue of his having been elected president of the Virginia Band and Orchestra Directors Association; vice-president, vocal division—Mrs. R. K. Fleschman, supervisor of music, Covington; vice-president, elementary division—Lucille Mitchell, vocal music instructor, Quantico Post School, next fall elementary music instructor, Arlington.

WYOMING Music Educators Association has elected the following new officers for the new two-year period: president—Clyde Belsly, Public Administration Building, Cheyenne; vice-president, instrumental—Robert Noble, High School, Torrington; vocal—Sally Wasmum, High School, Cheyenne; secretary-treasurer—Bob Waterman, High School, Gillette.

OKLAHOMA Music Educators Association has elected the following officers: president—Gerald Whitney, Board of Education Building, Tulsa; vice-president, vocal—Charles Cuning, 161 Fairview, Ponca City, Oklahoma; vice-president, instrumental—Orlan Lenler, Perry; vice-president, elementary—Ann Britton, Public Schools, Oklahoma City; secretary-treasurer—Clarence Lawless, 714 McKinley, Sand Spring.

ONTARIO Music Educators Association at its convention in Toronto April 11-12 elected the following officers for the year 1950-51: honorary president—G. Roy Fenwick, Toronto; honorary vice-president—Major Brian S. McCool, Toronto; president—Lansing MacDowell, Simcoe; past president and Ontario Educational Association director—Robert A. Rosevear, Toronto; vice-president—Garfield Bender, Kitchener. Executive Council: Earle Terry, London; Lloyd Queen, St. Catharines; Robert MacGregor, Ottawa; Herbert Peachell, Guelph; Wallace Young, Oshawa; Harvey Perrin, Toronto. Secretary-treasurer—John Wilson, Simcoe.

NEW TEACHING AIDS FOR MUSIC TEACHERS



SPENCER PRACTI-BOARD. The perfect PIANO-LIKE keyboard makes class teaching easier.

- PRACTICAL
- ACCEPTABLE
- PORTABLE
- CONVENIENT
- DURABLE
- GUARANTEED
- REASONABLE

Only \$24.75 each. (school discount)



MUS-ED DRUM COURSE. A Modern Recorded Drum Course with ILLUSTRATED BOOK. Have a top flight drum teacher on your staff constantly on Mus-Ed records.

- RUDIMENTS
- SWING DRUMMING
- AUTHENTIC LATIN AMERICAN RHYTHMS

Only \$52.00 a set. (school discount)



KEATON MUSIC TYPE-WRITER. A Simple Practical musical typewriter. Anyone can Keaton-type music.

- FAST
- ECONOMICAL

Only \$200.00 (school discount)

Write for your free folder on any of the above listed items.

EDUCATIONAL MUSIC METHODS CO.

9413 ARROYA VISTA DRIVE, PHOENIX, ARIZONA



Wm. S. Haynes Co.

FLUTES: SILVER — GOLD — PLATINUM

108 Massachusetts Avenue

Boston 15, Mass.

IN-AND-ABOUT INDIANAPOLIS Music Educators Club 1950-51 officers: president—Leah Curnutt, DePauw University, Greencastle; vice-president—Charlotte Brim, Riley Hospital; secretary—Ruth Dixon, Connersville; treasurer—Dorothy Kelley, Indiana University, Bloomington. Board members: Robert Burford, Howe High School, Indianapolis, and Ralph Wright, immediate past president of the In-and-About Indianapolis Club.

JAMES P. ROBERTSON has been appointed conductor of the Wichita Symphony Orchestra. Comment quoted from the New York Times of April 30: "After examining the records of thirty applicants for the job as conductor of the Wichita Symphony in Kansas, the members of the board picked a man they found right at home. He is James P. Robertson, who moved to Wichita last fall to direct the University of Wichita orchestra department." Members of the MENC who heard the performance of the University of Wichita Orchestra under the baton of Mr. Robertson at the St. Louis Convention will approve the decision of the Wichita Symphony Board. Mr. Robertson was formerly director of music in the public schools of Springfield, Missouri, succeeding the late R. Ritchie Robertson, who for many years had charge of music in the Springfield Schools. James P. was also conductor of the Springfield and Hutchinson, Kansas, symphonies. He will be one of Pierre Montoux's students in conducting at the famous director of the San Francisco Symphony's summer home in Maine during the month of August.

First conductor of the Wichita Orchestra was Paul Painter, who was followed by Orien Dalley, incumbent for some five years and active in the establishment of the Wichita Youth Symphony, which he also conducted.

It is interesting to note that another son of R. Ritchie Robertson, David R. Robertson, now dean of the Oberlin Conservatory of Music, Oberlin (Ohio) College, and conductor of the Oberlin Orchestra, preceded his brother James as head of the orchestral and string department of the University of Wichita and as conductor of the University Orchestra.

GENE CHENOWETH, director of guidance, Jordan College of Music, Indianapolis, has been appointed as editor of the Indiana Musicator, official publication of the Indiana Music Educators Association. He succeeds MENC North Central Division President Newell H. Long, Indiana University, who has been editor of the Musicator ever since it began publication in 1945.

SYLVIA GARRISON, 5613 Ocean View Drive, Oakland, California, who has been an MENC member since 1930, has retired from teaching.

JANET M. GRIMLER, Senior High School, Westfield, New Jersey, has been made editor of the Official Bulletin of the Department of Music of the New Jersey Education Association. She succeeds C. Scripps Beebe, East Orange.

W. EVERETT HENDRICKS, who has this year been working at Northwestern University on his doctorate, involving a study of radio in music education, will go in the fall to the University of Kansas, Lawrence, to be supervisor of radio programs and to have charge of choral work, as well as secondary music education courses.

PAUL LAVALLE, conductor of "Band of America," received an award in recognition of his work for America's youth from David Armstrong, national director of the Boys' Clubs of America, presented during the Cities Service "Band of America" program May 8. Joe DiMaggio, professional baseball player, received an identical award.

INSTRUMENT SPECIALS

New — Used — tympani, mellophones, baritone, basses — in fact everything. Write your wants and see what you can save by buying exclusively from

GOBLE MUSIC MART
134 E. Washington
Fort Wayne 2, Indiana

Successful Procedures

Choral Teaching at the Junior High School Level

A new book written to help you solve the problems you meet every day in teaching adolescents. Genevieve A. Rorke puts into the book her many years of teaching experience. She tells how all of the many challenging problems can be met successfully. In a concise, easy-to-follow style, she presents procedures that work. Perfect for teacher-training classes — a "refresher" for the experienced teacher — a book that shows the up-and-coming young teacher how to succeed. \$2.00, postpaid.



The School Music Conductor

Paul Van Bodegraven and Harry Robert Wilson give you down-to-earth procedures which bring successful results in organizing, teaching, and conducting music. There are pointers on score reading; successful rehearsal plans; how to present well-balanced programs; suggestions for grading, stimulating, and holding student interest. This book will help you in your daily classroom work. \$2.00, postpaid.

How to Teach Music to Children

Invaluable plans and suggestions for the classroom teacher in the elementary grades and particularly in ungraded schools. The book is chock full of ideas, hints, plans, songs, and other materials of great assistance in helping the lesser-experienced teacher present music so that it is understood and appreciated. Nearly 100 songs are also included. \$1.75, postpaid.

Lead a Song!

A manual, based on the practical experiences of Harry Robert Wilson, directed at the problems of the community song leader with specific helps to solve these problems. The book has become an indispensable part of many music directors' equipment. It tells what to do. It tells how to get any assembly to sing for the fun of singing. It is specific. It is practical. It is inspirational. Plentifully illustrated, including many examples of songs. \$1.50, postpaid.

Copies will be sent on approval to music educators.

HALL & McCREARY COMPANY

Publishers of Better Music

434 S. WABASH AVENUE

CHICAGO 5, ILL.

GET ON THE FALL BANDWAGON WITH the SMITH — YODER — BACHMAN Band Methods

1. *The Elementary* (Blue)
2. *The Intermediate* (Red)
3. *Band & Orchestra Technic* (Gold)

Parts 75c each Cond. Manual \$1.00

S-tart

Y-our

B-and

THE S-Y-B WAY!

NEIL A. KJOS MUSIC CO. Publisher

223 West Lake Street

Chicago, Illinois

GAIN NEW IDEAS from Vacation Reading!

Build your summer reading on these inspirational books

BUILDING THE INSTRUMENTAL MUSIC DEPARTMENT by Llewellyn Bruce Jones — An excellent outline for the inexperienced music teacher who has assumed the role of director of school, church, lodge or neighborhood instrumental department. Ideal also for the director who wishes to revise his program and inject new ideas into the department. Among other subjects included are Organizing the Program, Rehearsal Routine, and Selection, Care and Handling of Instruments, Library and Uniforms. (O 3294) 3.50

SIGNPOSTS TO MUSIC by Alvaretta West — An exceptional approach that stimulates singing, playing, listening and outside reading thus fitting into choral, instrumental and music appreciation classes. This material is used with equal success in junior high and high school classes. Throughout the book are valuable lists of suggested books, records and instrumental compositions. (O 2473) 2.00
Student's Workbook (O 2473a) .35

THE PIANIST'S APPROACH TO SIGHT-READING AND MEMORIZING by Beryl Rubinstein — A worth-while series of explanations, observations and analyses designed to aid pianists in developing fluency and proficiency in sight-reading and memorization. A graded list of sight-reading material is included. (O 3566) 1.00

HOW TO WRITE MUSIC MANUSCRIPT by Harold M. Johnson — An exercise-method handbook graded and designed for the attainment of expert techniques in the formation of music characters. Methods stress legibility with an eye to neatness, uniformity and artistic attractiveness. Also included is helpful information on correcting proofs, duplicating processes, and how to secure a copyright. (O 3390) .75

SING HIGH, SING LOW by William Ernest Ross — Written particularly for teachers of singing, music and speech and serious vocal students this worthwhile book includes chapters on Quality, Diction, Range, Flexibility, Interpretation, Vocalization and Stage Department. (O 3639) 2.00

THE ART OF SETTING WORDS TO MUSIC by Bainbridge Crist — For those interested in the actual writing of music to fit words; for the singer who wants to improve his interpretation by a knowledge of phrasing and dramatic presentation. Uses numerous modern art songs as examples. (O 3293) 2.00

TECHNIQUES IN CHORAL CONDUCTING by Archie N. Jones — A concise guide for directors of schools, colleges and church choir groups. It stimulates the reader to extract ideas and techniques, experiment with them, improve on them, and make them his own. Discusses Tone Quality, Diction, Choral Interpretation, Program Building and other topics. (O 3358) 3.00

THE RIDDLE OF THE PIANIST'S FINGERS by Arnold Schultz — This is an analysis of finger-movement, a progressive departure in technical theory, based upon the conception of the finger as three separate component parts. Chapters of special interest are The Skeleton, Contra-Fixation Movement and the Use of Various Touch-Forms. (O 3645) 5.00

ELEMENTARY MUSIC EDUCATION by Frances Wright — A theoretical and practical guide in four parts — with chapters on Singing, Learning Mechanical Aids, Distinctive Phases of Music Education and other related subjects. Questions at the end of each chapter serve as refreshers. (O 2936) 3.50

CARL FISCHER

INC.

62 Cooper Square

BOSTON • CHICAGO • DALLAS • NEW YORK • LOS ANGELES

Armstrong Flutes

THE NAME
TO REMEMBER
IN



**POWER-FORGED
MECHANISM**

America's only silver-plated flute
with genuine cold-hammered,
drop-forged keys.

W. T. ARMSTRONG COMPANY • ELKHART, INDIANA

Music Educators National Conference **The Collegiate NEWSLETTER** of the Student Membership and Student Activities Project

I Met You in St. Louis, Louie

Mr. Louis Music Educator

Ideal High School, Any Town, U.S.A.

DEAR LOUIE: Remember me? I met you in St. Louis. As a student member, a neophyte in the MENC, I was very happy to have your aid in getting acquainted with the other delegates and in learning the workings and traditions of the convention. Since it was my second trip to St. Louis, I was more of a "veteran" in that respect—but serving you occasionally as a street guide was but a small compensation for your help.



Do you remember my sad tale about finding a hotel room? I didn't make a reservation since the trip was almost a last-minute affair. Pounding the pavements wasn't too pleasant, especially since "Sorry, no rooms available," thwarted attempts to settle in many hotels. Finding an attractive room close to Kiel Auditorium was the first high light of a week full of high lights. By the way, I'm going to use the facilities for making a reservation in advance the next time I attend the convention. It's one of the most valuable pre-convention services, isn't it?

I can't tell you which of the programs I enjoyed most. They were all of such high caliber that each one gave me just a bit more inspiration to practice and study upon my return to the campus. "Man's Search for God"—in which "many millions search for God and find Him in their hearts"—was perhaps the most dramatic production. Would be nice if all Americans could see and hear it. Might do some good. . . .

You and I didn't attend the same program meetings, but comparison of our notes proved that they were all well worth the time. At my sessions on the advancement of stringed instruments, I learned that the big schools have the same problems as the little ones! Variations there were, but not very many exceptions.

The chance to see and hear authorities discussing the various facets of music education was one I would not have missed. Great names in music education came much closer to me when the "names" appeared in the flesh.



Have you been able to study the advertising we collected from the exhibitors? We certainly gathered a lot of valuable material and information from them, didn't we? The Music Education Exhibitors Association is made up of nice fellows. I noticed that, besides aiding you at their booths, many of them attended sessions to learn what the teachers want in the way of equipment. Almost forgot to mention their dance, but we won't forget the party, will we?

Louie, I didn't see much of St. Louis this time. Guess I was too conscientious, but the sessions were all so interesting.

My impressions may be the same as yours—the good transportation service, the beautiful parks, the abandon of the cars whizzing by, the rest of the signs of city life. Nice town, St. Louis. Hope to return sometime soon to enjoy more of it.

Do you know the one phase of the convention that I'll probably remember longer than any of the other things that impressed me? That's right—the lobby sings. I get goose pimples when I hear a power-packed marching band or when I am particularly moved by a musical experience. Louie, those sings each night made me feel like a sheet of rough sandpaper. It was so thrilling to stand there with music educators and exhibitors from all over the country—and to sing in four parts. Misplaced notes may have made it five parts occasionally, but that didn't bother anyone. It was singing for the sake of fellowship and song. I can see why the MENC lobby sings have become a tradition that will never die.

Yes, the trip to St. Louis was well worth it. The friendships started and the inspiration and ideas absorbed will carry me on for quite a while.

See you in '52, Louie. Or perhaps at the Division convention next spring?

—BILL MIHALYI

MENC Student Chapter 235

*Mount Union College
Alliance, Ohio*

Wooster Chapter

STUDENT CHAPTER 186, College of Wooster, Wooster, Ohio, has elected the following officers for 1950-51: president—Jeanne Riccelli; vice-president and social chairman—George Rutherford; secretary-treasurer—Wayne Fox. Plans are already being made for a lively program next fall. Joyce Heath is the retiring president of the Wooster student chapter.

University of California, L.A. Chapter

PASSING the fifty mark in 1950, MENC Student Chapter 11 at U.C.L.A. has had an interesting year. Because of the many daily events and classes on campus, meetings have been held but once a month in the late afternoon. To add a refreshing note, literally, music workshop officers under Delight Donaldson, chairman, have served a snack as members arrived and the speaker was getting things organized. Then has followed an excellent talk on some phase of music education close to a budding teacher's needs.

The photograph shows part of the chapter at the March meeting when Truman Hutton spoke on "The Instrumental Program and Problems of the High Schools of Los Angeles." He is shown in the front row next to Helen Dill, sponsor; other faculty members in the center row are Laurence Petran, Leroy Allen, Henry Johnson, and Marjorie Kluth. Previous speakers include MENC California-Western Division Past President Amy Grau Miller; Geraldine Healy, vocal supervisor, Los Angeles Schools; John Vincent, University of California, Los Angeles, who talked on the St. Louis Convention, and Elsa Brenheman, supervisor of music, Glendale, California.

—HELEN C. DILL, faculty sponsor

Glenville State College Chapter

STUDENT CHAPTER 284, Glenville State College, Glenville, West Virginia, was organized in the late fall of 1949 with eleven members. Five of the members and the two faculty sponsors, Bertha Olsen and Harold S. Orendorff, attended the West Virginia Music Educators Association Convention held in Huntington in



Group of MENC Student Members at March 1950 Meeting of University of California, L.A., Chapter No. 11

"THE PIANO AND ITS ANCESTORS"

AID MATERIAL
FOR MUSIC APPRECIATION STUDIES
NO. 1

Felix Guenther, Editor

Combining for the first time the full use of recorded music, text and pictorial material for classroom use.

Highly praised by experts

Paul Hindemith, world famous composer: "... a fascinating idea ... it will be a reform of antiquated methods and will stimulate the interest of students ... will give the teacher material worth his efforts and his interest."

Frederic Fay Swift, Editor of School Music News: "... One of the greatest advancements in music appreciation."

Louis G. Wersan, Director of Music Education, Philadelphia Public Schools: "There is a crying need for this type of material ... a most worth-while approach ... teachers will welcome this collection of materials."

OTHER TEACHING UNITS

Piano Adventures by Mary Van Doren. A sympathetic and human approach to an understanding of the great composers.

Adventures in Folk Song by Martha King. An amazing collection of American folk songs keyed to the epics of our national development.

Fun with Rhythm by Louis G. Wersan and Catherine Frassetto Reilley. Fills a long felt need for music appreciation and participation material for lower elementary grades.

For any unit in these series with almost one hour of recorded music on 33-1/3 long playing non-breakable record — \$6.85 (Check, money-order or C.O.D.)

Catalog on request.

THE SOUND BOOK PRESS SOCIETY, INC.

304 E. 44th Street, New York 17, N. Y.

GOWNS

•Pulpit and Choir•
Headquarters for
RELIGIOUS SUPPLIES

Church Furniture • Stoles
Embroideries • Vestments
Hangings • Communion
Sets • Altar Brass Goods

CATALOG ON REQUEST

National Church Goods Supply Company
211 E. 44th Street, New York 17, N. Y.



Glenville (West Virginia) State College Chapter 284

January 1950. [See "Symphony for a Day," the story of the West Virginia All-State College Orchestra, one of the features of the Huntington convention, page 49.—Ed.]

April 22, 1950, the chapter helped to plan and put on a successful band festival for eight high school bands of the surrounding counties. Student members were in charge of registration, ticket sales, stage arrangements, field activities, and parade marshal.

Also, chapter members helped as ushers at a concert of the Charleston Symphony Orchestra in the Glenville College auditorium April 30.

Although the membership has been small this year, the chapter has made plans for a larger group next fall. There seems to be much interest on the part of every member.

Members seen in the chapter photograph: seated, left to right, Peggy Ann Wiant, Lois Hanlin, Winoma Spurgeon (secretary-treasurer), Eugenia Rohr, Susan Bush Rippe, and Claudette Hefner. Standing, left to right: Caroline Boyd, Robert Wiant, Mr. Örendorff, Elsie Elswick (president), Doris Perkins, and Miss Olsen.

—WINOMA SPURGEON, chapter sec.-treas.

Florida Chapters Meet on Stetson Campus

ALL Florida student chapters of the MENC were invited to Stetson University, Deland, by Chapter 132 for a two-day meeting May 22-23. In addition to student members from the chapters at the University of Miami, Florida State University, Rollins College, and Stetson University, students and teachers of music education from other schools were in attendance.

The program included forums on problems of teaching music, reports of music education internes, and opportunities to practice conducting chorus, orchestra, and band numbers suitable for high school groups. An extensive exhibit furnished by forty-six music publishers was on display at the Stetson Band Hall and also at the Bradley Music Shop.

play at the Stetson Band Hall and also at the Bradley Music Shop.

Elwyn Brown, of St. Petersburg, Florida, is president of Stetson Chapter 132 and presided at the conference. Veronica Gove is the faculty advisor for the chapter.

University Of Miami Chapter

CHAPTER 128, University of Miami, Coral Gables, Florida, sponsor Frances Hovey Bergh, held an enjoyable dinner at the Barcelona recently. Administrative officers of the Dade County School System were honor guests. Alice Kahl, administrative assistant to the superintendent in charge of personnel, Alice Mac Vicar, assistant director of secondary schools, and Gertrude Shaffner, assistant director of elementary schools, discussed some of the attributes which they consider desirable for teachers and the program of music education as carried on in the Dade County School System. Other honor guests were Joseph Tarpley, secretary of the University Music School, Al Wright, an alumnus of the University and director of instrumental music at Miami High School for the past twelve years, and Hope Dundas, an alumna who is in her first year of teaching. A number of songs conducted by members of the chapter were sung during the dinner.

Seated at the tables, beginning at the left outside: Elmer Crandall, Barbara Foerster, Joseph Mercurio, Joanne Herman, William Davis, Clement Mitchell, Robert Decker (secretary-treasurer), Barbara Davis, Frank Gabrin, Melba Simons, Leslie Blumberg, Miss Kahl, Logan Turrentine (president), Ruth Turrentine, Robert Colwell, Miss Mac Vicar, Fred Rice, Betty Olliff Rice, Miss Dundas, Marie Farmer Wright, Mr. Wright, Mr. Tarpley, Robert Moore, Doris Moore, Miss Shaffner. Inside of the table, beginning at the left: Elizabeth Marsden, Charles Knight (vice-president), Mary Knight, Morris Gateman, Ruth Gateman, Richard Scoble, Mrs.

Bergh (sponsor), Isabel Kaminski, Elizabeth Murray, Charles Foster, Marjorie Foster, Rita Jo Quartin, Ruth Barton, George Barton, Theresa Grosberg, Ben Grosberg, Evelyn Wood, and Charles Wood.

—LOGAN TURRENTINE, chapter president

Pennsylvania Student Members Hold Panel Discussion

A PANEL DISCUSSION ON Problems in Music Education was held on April 1 at Temple University, Philadelphia, Pennsylvania. Conducted by six participants from Temple, the University of Pennsylvania, and West Chester State Teachers College, and moderated by Wilbert Hitchner, director of the Department of Music Education at Temple University, the discussion clearly demonstrated the fact that when the prospective teachers and the young professionals are encouraged to exchange views without the intervention of adult teachers, these views represent a fresh and vital approach to some of our current problems.

Six questions were considered: (1) Would a dual curriculum better meet the demands for a teacher of music in the public schools? (2) Can you evaluate your undergraduate preparation in terms of your job requirements? (3) Should undergraduate preparation be highly specialized or more general? (4) How essential is the functional use of the piano for music teaching? (5) What is the high school's responsibility for preparing interested and talented students for further music study? (6) What preparation should the classroom teacher have in music?

Nelson Muschek, a Temple University junior, summarized the discussion as follows: A compromise was suggested for Question 1: (a) two years combined, two years dual; (b) junior college combined, college dual; (c) a plea for the five-year plan with specialization. The discussion of this question revealed a clear recognition

on the part of students that music within a framework of general education is essential for a complete understanding of the proper balance of specialization and generalization.

Question 2 brought forth a plea for more creativity on the part of young teachers. Training in the use of keyboard harmony should be sufficient to enable teachers to attain more flexibility in the teaching process, with skills so thoroughly mastered that they are automatic and manipulative enough to meet the requirements of a truly creative lesson.

Question 3 provoked a lively discussion on the need for a broader understanding of education in general. The young teacher should better understand his work in relation to the school program as a whole and the community in which he serves.

The discussion on Question 4 centered around the grade teachers' need for some facility on the piano. It was generally conceded that such skill would be of real help in the self-contained classroom.

A strong plea for the recognition of latent talent in high school was made in connection with Question 5. Administrators should cooperate in the same manner that they do for other fields such as that of specific trades. Courses that would be accepted for college entrance were strongly recommended.

Question 6 was summarized thus: Grade teachers should be helped (a) to recognize a certain responsibility for the development of the musical portion of a child's personality; (b) have some basic knowledge of a musical score; (c) have basic acquaintance with the piano keyboard, melody, and rhythmic instruments, use of the singing voice, the listening response to music, some fundamental history and literature; (d) be familiar with methods and materials that are contemporary with educational trends and have some chance for in-service teaching.

August Natoli, West Chester senior, opened the discussion on Question 1. Mrs. Violet Richman, a Temple University graduate now completing her second year at Doylestown, Pennsylvania,



Dinner Meeting Sponsored by University of Miami Chapter 128

The AUDIO-VISUAL AID COMPANY presents The ANSLEY AUDIO-AID



Table Model

Four superb phonographs designed for the exacting requirements of schools.

THE CONSOLE MODEL

A high fidelity instrument, designed for use in auditoriums and large classrooms. Frequency range — 30 to 13,000 cycles. High fidelity tape recorder available. Heavy, lined oak cabinet mounted on large rubber casters for easy moving. Has cover and lock.

THE TABLE MODEL

Designed for the finest possible performance from a table-size instrument. Dual speakers and 10 watt output. Heavy, lined oak cabinet. Controls provide for mixing microphone and records.

THE PORTABLE MODEL

A professional instrument with exceptional tone and volume. Sturdy leatherette case has removable cover. Provision for microphone and external speaker.

THE KINDERGARTEN MODEL

Not a toy phonograph but a professional instrument designed for small children and their teachers. Has excellent tone quality and volume and is adapted to the special requirements of kindergarten use.

All models play 33-1/3—45—78 rpm on 7", 10" and 12" records (console model to 16" records). All controls are on a sloping panel at the rear for easy use by the teacher while facing the class.

We will be glad to help you in any way possible. Please send for catalogue, specification sheets, prices, and requests for demonstrations to the national sales office at the address below.

THE AUDIO-VISUAL AID COMPANY

Robert U. Gessler (Sales Mgr.)
640 Philadelphia Street
Indiana, Pennsylvania

There is

MUSIC for EVERYBODY in B. M. Co.'s CHORAL SERIES

FOURTEEN THREE-PART CHORUSES Mixed (SAB)75

EIGHTEEN EASY CHORUSES for Young Men's Voices (TBB) .75

SEVENTEEN THREE - PART CHORUSES for Ladies Voices (SSA)75

RELAX AND HARMONIZE! Part Songs for changed, changing, and unchanged voices combined. For use in boys' schools, junior high school boys' chorus, junior high school mixed chorus. Goward 1.00

CHORAL GEMS from the MASTERS for young voices. Solo voice, unison with descant, two part chorus. Grant90

MORE CHORAL GEMS from the MASTERS for young voices. Solo voice, unison with descant, two part chorus. Grant .75

SEND FOR "EXAMINATION" COPIES

SUPERVISORS!

We will send you one each of all our new school material published during 1949-50 season which you may retain during the summer months for review at your leisure. New School Catalog will be ready on or about June 15.

BOSTON MUSIC CO.
Boston 16, Mass.

The MARK of QUALITY



MUSIC WRITING PAPER
and SUPPLIES

Selling Agents
MILLS MUSIC, INC.
1619 Broadway, New York 19, N.Y.

launched Question 2 Earl Mayberry, now teaching at Oxford, Pennsylvania, after graduating from West Chester two years ago, picked up Question 3. A University of Pennsylvania junior, Dorothy Dawson, gave her opinion on Question 4, and James Cullen, a Temple junior, and Leslie Weldon, a University of Pennsylvania graduate student with three years experience at Lurey, Virginia, opened discussions on Questions 5 and 6 respectively.

The experienced teachers—many of whom were former instructors of the participants—took no part in the discussion. They came to listen and learn, and, at a luncheon following the panel discussion, it was agreed that it would be very difficult to determine which group learned the most.

Distinguished guests included Bertha Bailey of New York University, president of the Eastern Division of the MENC; Edna McEachern of Montclair State Teachers College; Gertrude Schmidt and Nell Ashenfelter of West Chester State Teachers College; Helen Martin of the University of Pennsylvania; Haven Hensler of Peabody Conservatory of Music, and Dorothy Stout, a "young professional" member of the Panel Discussion on Music Education Problems at the St. Louis Convention.

The project was arranged and supervised by Nancy Campbell, assistant professor of music education, Temple University, and Eastern Division Secretary of Student Membership and Student Activities.

Student Likes Journal

AS A MUSIC STUDENT at Montana State University, I am a subscriber to the MUSIC EDUCATORS JOURNAL under the Student Membership and Student Activities plan. I want to tell you how helpful and enjoyable each issue of this publica-

tion is. It is truly invaluable, and I am certainly grateful to my advisor and teacher, Stanley Teel, who urged all music students to become MENC student members.

Since I am now a Senior and plan to be teaching music in Montana after I graduate, I have been given a project to collect all types of musical information which would be helpful in teaching high school music. In this work, I have found the MUSIC EDUCATORS JOURNAL an endless source of information and guidance.

HELEN H. ELLIOTT, student member, Chapter 49, Montana State University, Missoula, Montana.

Applauds Emphasis On Contemporary Music

ATTENDING the national convention was an exceedingly beneficial experience for me as a student. The particular thing which thrilled me was the emphasis given to contemporary music. I have felt for some time that modern compositions have been somewhat slighted and teachers and students miss a great educational opportunity when this happens; also a lack of performance in this field has made it difficult for contemporary composers to make a decent living from their music. Until the St. Louis Convention came along, I did not visualize the excellence which can and should be achieved by a student group performing in the idiom of contemporary music.

Tuesday (March 20) was my most enjoyable day in St. Louis. In the morning I attended the Contemporary Music Forum led by George Howerton. Philip Gordon's speech awakened me to the possibilities of contemporary music in the secondary schools and problems which must be overcome. The composer's viewpoint was interestingly presented by Burrill Phillips. The lively discussion which followed was the best part of the program.



San Diego State College MENC Student Members Chapter 34
Paul Henneberg, Jr., President; Ethel M. Hiscox, Sponsor

The convention afforded a wonderful opportunity to hear other college groups, for in a university we seldom get to hear persons of our age perform. We are rather proud of our music accomplishments here at Indiana University, and justly so; but sometimes we are inclined to forget that all around the country there are numerous fine performing choruses, orchestras, etc., at the college level. The Tuesday evening concert of contemporary music by the Northwestern University A Cappella Choir, the University of Iowa Woodwind Ensemble, and the University of Wichita Symphony Orchestra was really thrilling to me. And I feel sure that all the participants enjoyed themselves. It is true here at Indiana, and in most places, that it is a lot of fun—and also a lot of work—to perform difficult modern works well.

This premiere performance Wednesday afternoon of "Let's Make An Opera" provided an excellent demonstration of ways contemporary music can be applied on the elementary and high school levels.

I do want to offer my appreciation to whomever it may concern for the terrific revitalization which I received at St. Louis. It is a wonderful feeling.

—RALPH D. TEMPLETON, *MENC* student member, Chapter 46, Indiana University, Bloomington, Indiana.

New Teachers

DURING the season now closing, the JOURNAL has published the names of more than 1,000 1948-49 student members who have taken teaching positions. Four names added since the last report was published are:

George A. Carson (Ohio Wesleyan University, Chapter 120), Grove Street Apartments, New London, Ohio, supervisor.

Jean Harrell (Stetson University, Chapter 132), Camden School, Woodbine, Georgia, piano.

David L. Schmucker (Mount Union College, Chapter 235), 417 Oberlin Avenue, Lorain, Ohio, teacher.

Marie Williams (Baylor University, Chapter 209), Midland, Texas, elementary teacher.

Former student members who have taken positions since September 1949 and whose names have not been published in these columns are earnestly invited to notify the headquarters office in order to assist the record department in its seasonal checkup of the list of new teachers.

1950 graduates who take teaching positions for the coming school year (1950-51) will be listed in forthcoming issues of the JOURNAL. Graduates and sponsors are requested to furnish details promptly on the forms which will be supplied through the mail. If desired, the sample form printed in the adjoining column may be used.

✦
YOSHIO HIROOKA, whose article "Music Education in Japan" appeared on page 34 of the November-December issue of the Journal, writes: "I am very glad to tell you that I could show the Journal to my acquaintances, who are educators in Japan, in order to explain about the activities of the MENC and the friendly relation between people of MENC and Japanese music teachers. I have handed one of two copies to Mr. N. Hanabusa, who put my words directly in English. He said, 'A fine article has been made on the basis of my preliminary translation of your material through the courtesy of the Editorial Board.' I hope it was of interest to your readers in the United States."

WE RECOMMEND: —

For band:

Romantic Tone Poem (B) Lucien Cailliet
Full \$4.00 Symphonic \$6.50

American Holiday — Overture (B-C) Lucien Cailliet
Full \$5.00 Symphonic \$8.00
(Condensed scores sent on request)

For Orchestra:

Five Russian Melodies—Based on folk tunes (B) L. Gesensway
Score \$4.50 Orchestra parts \$7.50

The Hollow Men (for trumpet and strings) V. Persichetti
Score \$1.25 Orchestra parts \$1.25
(Scores sent on approval)

For Chorus:

Friendship and Freedom (S.A.T.B.)	Parks Grant	.20
Ballad of Brotherhood (S.A.T.B.)	Jos. Wagner	.20
Christ the Only Light (S.A.T.B.)	Bainbridge Crist	.18
Evening Song (S.S.A.)	A. L. Scarmolin	.16
Dream Pedlary (S.S.A.)	David Haupt	.18
Night Song at Amalfi (S.S.A.)	H. A. Matthews	.18

(Reference copies sent on request)

ELKAN-VOGEL CO., INC.

1716 Sansom Street

Philadelphia 3, Pa.

Notice to Student Members and Chapter Sponsors

This announcement is especially for all senior, graduate, and unclassified student members for the 1949-50 school year.

If you are to teach this coming school year, your membership will be transferred to active professional status immediately upon receipt of the information requested in the form below. If you are a paid up student member for 1949-50, the active membership relationship will be in effect without further payment of dues until January 1, 1951, at which time your active membership dues for the 1951 membership year will be payable.

In the event you are not planning to teach this fall, we shall appreciate knowing your plans for the coming year in order that we may adjust the membership records.

—MENC MEMBERSHIP DEPARTMENT

Fill in and Mail This Form to the MENC Headquarters Office,
64 E. Jackson, Chicago 4, Ill.

Name
(In full—please print)
College Chapter serial number.....
Home mail address City Zone State
New mail address City Zone State
(Where you will teach)
Name of school where you will teach
Your position there
☐ I will not teach this fall. My plans are

Music Educators Journal

CONTENTS

VOL. XXXVI, NO. 6

JUNE-JULY 1950

Bulletin Board	2, 55
Advertisers' Index	6
"Then We Shall Have Music for Everybody"	9
What is a Community Music Program?	10
What is Meant by "School-Community Music Relations and Activities"??	12
Music for Everybody—A Symposium	14
Education and Peace. <i>Willard E. Givens</i>	21
Ho for Eastern Kentucky! <i>Harrison Elliott</i>	22
Let's See a Movie! <i>Dorothy Wall</i>	25
Teacher Guide to "The Schumann Story"	27
Psychiatric Implications of Functional Music for Education. <i>H. R. Brickman</i>	29
Popular Music in High School. <i>Frank H. Groff</i>	31
Fifty Years of Music Education in America. 1931-1940. <i>Herman F. Smith</i>	34
1941-1950. <i>Lilla Belle Pitts</i>	35
Research Studies in Music Education. <i>William S. Larson</i>	41
Suggestions to Band Directors. <i>Fred A. Holtz</i>	46
The Selection and Placement of Choir Voices. <i>John W. Molnar</i> ..	48
From Readers. <i>Sigmund Spaeth, Clifford W. Brown, Hyman Krongard, D. R. Snowden</i>	49
Institutions Offering the Doctorate. <i>Music Education Research Council</i>	54
The Collegiate Newsletter	59

PICTURES

SCHOOL MUSIC IN ACTION: Miniature samples from the scores of photographs submitted for the new MENC book now in preparation. **SCHOOL MUSIC IN ACTION** will present the story of school music as described by the teachers and administrators themselves—men and women actually at work in communities of all types, ranging from small towns to large cities in every section of the country. These pictures give only an indication of the scope and diversity of the contents of the book. (1) Emporia, Kansas: rehearsing for the school show. (2) Knoxville, Tennessee: finger painting to music. (3) Evanston, Illinois: third-graders playing their own songs on orchestra bells, psalteries, chimes, organ and piano. (4) Port Washington, New York: eighth-grade string class which meets five times per week in school hours. (5) San Francisco, California: beginning instruments clinic, preparatory to choosing instruments. (6) Sheridan, Wyoming: "Home on the Range." If you look close, you'll see the cowboy with the autoharp next to the dog.

THE MUSIC EDUCATORS JOURNAL is issued six times a year (September-October, November-December, January, February-March, April-May, June-July).

Subscription: \$2.00 per year; Canada \$2.50; Foreign \$2.75; Single copies 40c.

Business and Editorial Office: 64 East Jackson Blvd., Chicago 4, Ill.

Editorial Board: Edward B. Birge (Chairman Emeritus), Marguerite V. Hood (Chairman), Robert A. Choate, Marion Flagg, Glenn Gildersleeve, Kenneth Hjelmervik, Theodore F. Normann, Charles Seeger, William R. Sur, Paul Van Bodegraven. Editorial Associates: John W. Beattie, Peter W. Dykema, Will Earhart, Karl W. Gehrken, Hazel Nohave, Morgan, Luis Sandi (Mexico), Domingo Santa Cruz (Chile).

Managing Editor: Clifford V. Buttelman. Assistant Managing Editor: Vanett Lawler.

Contributions: The Editorial Board is glad to receive authoritative contributions of informative or constructive nature concerning any phase of music education. Manuscripts submitted for consideration should be mailed to the editorial office, accompanied by self-addressed return envelope.

Copyright: The contents of the MUSIC EDUCATORS JOURNAL are protected by United States Copyright. Requests for permission to reprint any article or part of an article or other material should be addressed to the business office as given above.



Omaha

Cleveland

St. Paul

Akron

Davenport

Columbus

Evanston

Dayton

Oak Park

Ann Arbor

Lyon & Healy

In Chicago, 243 S. Wabash

SAVE TIME . . . SAVE MONEY
with Lyon & Healy's prompt
personal and mail order
service by an experienced
staff of music authorities.



COMPLETE MUSICAL LITERATURE COLLECTION!

Summertime is a good time to keep yourself "posted" on what is going on in the world of music with books from Lyon & Healy's vast collection of Musical Literature. Unquestionably the largest and most complete in existence, Lyon & Healy's Musical Literature Department is equipped to provide institutions as well as individuals with books on every phase of music—from Gregorian Chants to modern "jive"—Everything Known in Musical Literature!

Musical Literature "in Tune" with Music Educators' Needs!

Chopin— <i>Wierzyński</i>	\$3.95	Schoenberg and His School— <i>Leibowitz</i>	\$4.75	Style and Idea— <i>Schoenberg</i>	\$4.75
Rachmaninov—The Man and His Music— <i>Culshaw</i>	3.00	Education of a Concert-Goer— <i>Ulrich</i>	4.00	Rachmaninoff—A Biography— <i>Sereff</i>	3.50
Paderewski, As I Knew Him— <i>Strakos</i>	5.00	Guide to Musical Enjoyment— <i>Marek</i>	3.50	The Pianist's Problems— <i>William Newman</i>	2.50
Cesar Franck— <i>Demuth</i>	4.75	Music Education in the College— <i>V. Jones</i>	3.00	Grammar of Conducting— <i>Max Rudolph</i>	6.00
The Orchestra from Beethoven to Berlioz— <i>Carse</i>	7.50	Principles of Orchestration— <i>Rimsky-Korsakoff—A Digest by A. Schmid</i>	2.25	Berlioz and the Romantic Century— <i>Barzan</i> ; 2 vols.....	12.50
Victor Book of Overtures, Tone Poems and Other Orchestral Works.....	3.95			The New Guide to Recorded Music— <i>Kolodin</i>	4.00

Order your music reading material from Lyon & Healy, Home of
"EVERYTHING KNOWN IN MUSICAL LITERATURE"

For Summer Reading and Fall Requirements

MUSICAL LEARNING: A Guide to Child Growth.
Flagg. Modern objectives and procedures in
music education. \$2.75

MUSIC EDUCATION IN THE COLLEGE. *Jones.*
A new survey of conditions, factors and pro-
cedures governing the teaching of music in the
American colleges. \$3.00

THE NEW SCHOOL MUSIC HANDBOOK.
Dykema and Cundiff. The standard guide and
reference work on school music teaching. \$3.50

MUSIC IN THE GRADE SCHOOLS. *Gehrkins.*
Text on music teaching in the first six grades.
\$2.50

MUSIC IN THE JUNIOR HIGH SCHOOL.
Gehrkins. Principles and methods for meeting
the special problems of the junior high school
grades. \$2.75

**THE TEACHING AND ADMINISTRATION OF
HIGH SCHOOL MUSIC.** *Dykema and Gehrkins.*
The most comprehensive text on high school
criteria and methods ever published. With
photographs of actual school activities. \$4.40

THE ART OF THE CHORAL CONDUCTOR.
Finn. Standard text on the entire subject of
choral music, its historical, vocal, and artistic
aspects. \$4.00

THE ANDERSEN THEORY TEXTS

FIRST FORTY LESSONS IN HARMONY (Revised).	\$1.60
SECOND FORTY LESSONS IN HARMONY.	1.60
STRICT AND FREE COUNTERPOINT.	1.50
MODERN RESOURCES (Modern Harmony).	1.25
PRACTICAL ORCHESTRATION (Illustrated).	3.50

EXPLORING MUSIC. *Jones and Bailey.* Classroom
text on music understanding. For music orien-
tation and general theory. \$1.68

**MUSIC INTEGRATION IN THE JUNIOR HIGH
SCHOOL.** *Pitts.* A pioneer work showing cor-
relations between music and general culture. \$2.75

A STORY OF MUSIC. *Barbour and Freeman.* Text-
book and reader for students. The development
of music as integrated with the lives and work of
the great composers. \$1.75 (also, companion
workbook, \$0.60).

THE MODERN BAND. *Gallo.* Vol. I, Complete
treatise, with illustrations of all instruments,
\$3.50; Vol. II, Score examples, \$2.50.

THE BUOYANT VOICE. *Dunkley.* Modern text on
vocal training. \$1.60

MORE THAN A PITCH-PIPE. *Davis.* The human,
professional and business relations of the music
educator to his school and community. \$2.00

ESSENTIALS IN SIGHT SINGING. *Montani.*
Vol. I, The Rudiments of Music and Complete
Course in Solfeggio; Vol. II, The Art of A
Cappella Singing. each \$2.60

**LYRIC COMPOSITION THROUGH IMPRO-
VISATION.** *Schlieder.* \$3.00

STUDENT'S WORKBOOK OF MUSIC THEORY.
Haddon and Walters. \$0.50

Order with privilege of return during 10-day examination period.

C. C. Birchard & Company

285 COLUMBUS AVENUE, BOSTON 16, MASSACHUSETTS

